maximumrocknroll

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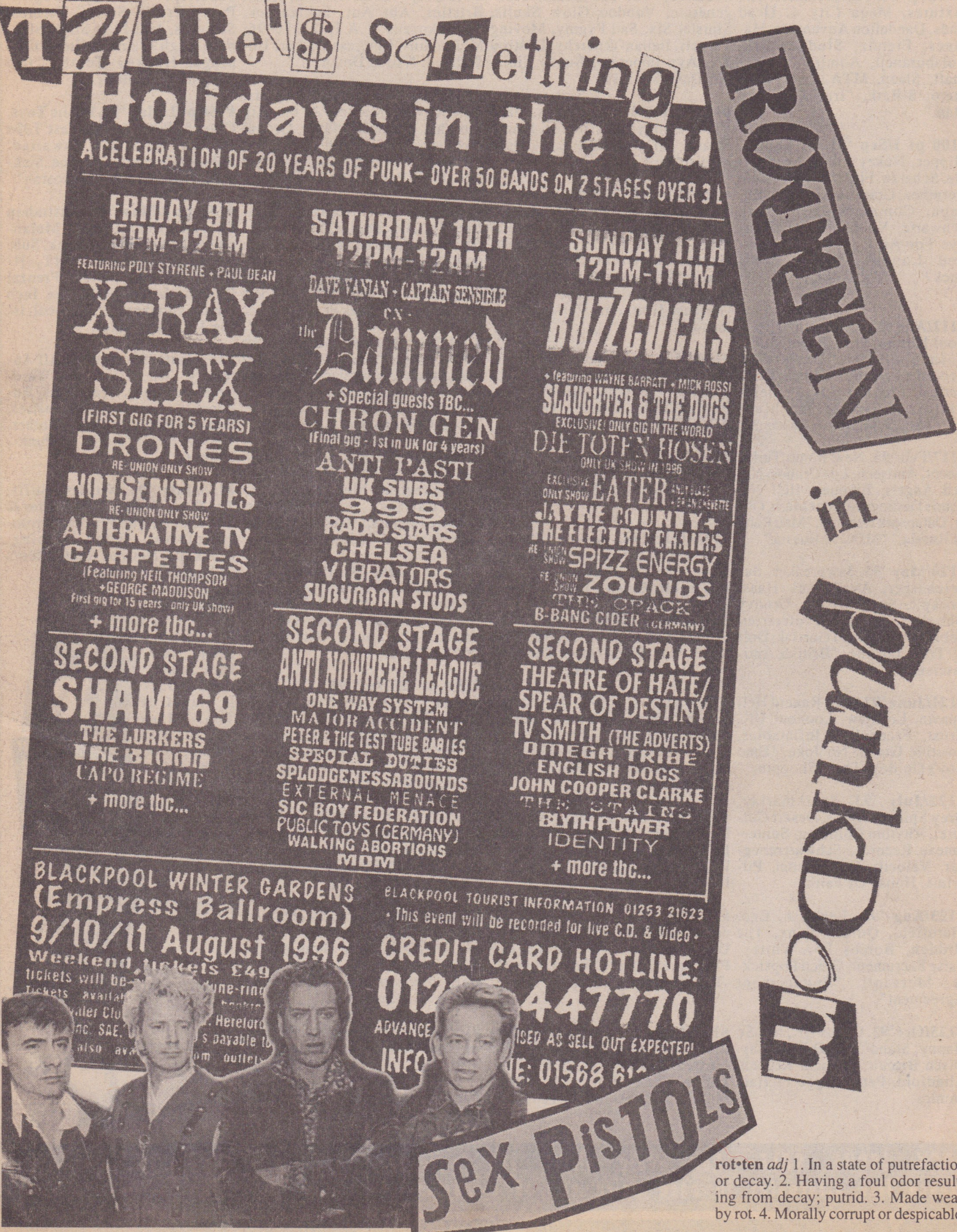

rot•ten *adj* 1. In a state of putrefaction or decay. 2. Having a foul odor resulting from decay; putrid. 3. Made weak by rot. 4. Morally corrupt or despicable.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Antifascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, Sub-Rosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

#159/Aug '96. The Smugglers, Brand New Unit, John Q Public, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

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SUBSCRIPTIONS:
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

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WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM formats.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to be political or about "heavy" social issues - we would appreciate a bit of humor, as well. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

 MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL RADIO

Paul Curran, Radley Hirsch, Carolyn Keddy, Alisa Schulman, Jon Von, Paula Hirsch, Kenny Kaos, Ken Sanderson, Michelle Shipley, Last Will

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WXCI	Danbury, CT
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Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- BROTHER INFERIOR-live/WORKIN' STIFFS-live
- DEAD BABY/EXPLODING CORPSE ACTION-EP
- REMISSION-Fetus The Code-EP
- ONE BY ONE/SEDITION-split EP
- VIOLENT SOCIETY-The Rise Of Punk-10"
- MONSTER X-EP/MILHOUSE-EP
- FLEAS & LICE/ASSRASH-split EP
- JUGGLING JUGULARS-For Humanity-LP
- SPITE-Last Orders-EP
- V/A-Localism-LP/Artcore-#1-zine

ROB COONS

- MONSTER X-Will To Die-EP
- V/A-Prototype-EP
- LIFE'S BLOOD-CD
- Disobediencia Civil-Cuanto Tiempo Mas-EP
- 108-Three Fold Misery-CD
- RATOS DE PORÃO-Crucificados Pelo Sistema-CD
- AMEN-Kordon-EP
- CATHARSIS-CD
- TRIAL-Through The Darkest Days-EP
- MILHOUSE-live/EL DOPA-live

PAUL CURRAN

On the road with some band

LALI DONOVAN

- NITROJUNIOR-It's A Beautiful Day To Die-EP
- THE HOOKERS-Kiss My Fuckin Ass-EP
- THEE HEADCOATS-In Tweed-LP
- Girlyhead-#1-zine
- JOEY TAMPON & THE TOXIC SHOCKS-EP
- THE FUMES-Flamethrower-EP
- THE IMPOTENTS-Dooshin Duschen-EP
- NERVES-13 Styles Strike-EP
- CHINESE MILLIONAIRES-Juvenile Justice-EP
- THE AUTOMATICS-both EPs

KARIN GEMBUS

Bicycling to Portland and back!!!

DR. DANTE

- THE HOOKERS-Kiss My Fuckin Ass-EP
- COYOTEMEN/SUPERFLY TNT'S-split EP
- ANAL BABES-Deririum Or Diarrhea-LP
- THE FUMES-Flamethrower-EP/9 POUND HAMMER-45
- THEE HEADCOATS-In Tweed-LP
- SPLASH 4-Little Pink Dress-EP
- TRICK BABYS-Born This Way-45
- AUTOMATICS-both EPs/SPIDER BABIES-EP
- GUARANTEED UGLY-Patchwork Man-45
- CHINESE MILLIONAIRES-Juvenile Justice-EP

CAROLYN KEDDY

- CAESARS PALACE-Rock De Puta Mireda-CD
- THE HOOKERS-Kiss My Fuckin Ass-EP
- SPLASH 4-Little Pink Dress-EP
- CHINESE MILLIONAIRES-Juvenile Justice-EP
- THE STIPJES-Out To Lunch-LP
- GORILLA-Obliteration-LP/YOUNG PIONEERS-10"
- THE MANTS-Half Man Half Ant-EP
- AUTOMATICS-In Disguise-EP
- TKO'S-Don't Pull The Plug-EP
- FRANTICS-Playing Dumb-EP

RAY LUJAN

- BLOUNT-Trauma-CD/US BOMBS-live
- THE CHOICE-Soccer Sunday-LP
- WELL FED SMILE-71 Reasons-EP
- ME FIRST-Teenage Flatsy-CD
- CLETUS-LP/SINDY KILLS ME-CD
- WEBSTER-Static-45/PEE-live
- SKIMMER-All I know Is Wrong-EP
- SWEET BABY/BRENT'S TV-split CD
- CROCODILE GOD-Boss-EP
- HORMONES-Castaway-45

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- NRA/PROPAGANDHI/BROTHER INFERIOR-live
- CATHARSIS-CD/RATOS DE PORÃO-CDs
- CWILL-Seveninch-EP/CATWEASEL-CD
- MONSTER X-Will To Die-EP/MILHOUSE-EP
- AVULSION/LACERATION-split EP
- IN/HUMANITY/RYE COALTION-live
- CHINESE MILLIONAIRES-Juvenile Justice-EP
- THEE HEADCOATS-In Tweed-LP
- ONE BY ONE/SEDITION-split EP
- V/A-CherNObyl-CD/EUCHARIST-live

SMELLY MUSTAFA

- ANAL BABES-Delirium Or Diarrhea-LP
- CWILL-Sevininch-EP
- V/A-Prototype-EP
- SHOEGAZER-Hey Turkey-EP
- GIRL TROUBLE-The Track-45
- FRANK MY UNCLE'S BAND-Little Karen-EP
- CHAPTER 16-Taken For Granted-EP
- NOBODYS-Short Songs For Short Attention Spans-LP
- SUBMISSION HOLD-Garlic For Victory-EP
- UNPROUD-Starved And Delerious-EP

JEFF RANDOM

- CHINESE MILLIONAIRES-Juvenile Justice-EP
- THE ABUSERS-EP
- DISSOLUTION 77-Panic-45
- SIR BALD DIDDLEY-Get Ahead Get A Fez-EP
- THEE HEADCOATS-In Tweed We Trust-LP
- THE FUMES-Flamethrower-EP
- VKTMS-2xEP
- BRISTLES-LP
- GUARANTEED UGLY-Patchwork Man-45
- V/A-Hate-#4-EP

BRUCE ROEHRS

- THE HOOKERS-Kiss My Fuckin Ass-EP
- POBEL & GESOCKS-Oi Punk Pervers-LP
- V/A-Oi It's Party Time-EP/TKO'S-EP
- ANTISOCIAL-Battle Scarred Skinheads-LP
- V/A-Kids On The Street-LP/ANAL BABES-LP
- FAT DRUNK & STUPID-EP
- THE CHOICE-Sunday Soccer-LP
- REDUCERS/LOWER CLASS BRATS-split EP
- V/A-Burnt Out-West Japanese Skinheads-LP
- V/A-Oi The New Breed Vol 2-LP

KEN SANDERSON

- GAI-Damaging Noise-LP/SWANKYS-LP
- KURBITS I.R.-EP/GIRL TROUBLE-EP
- TUOMIOPÄIVÄN LAPSET-EP/ROTTEN BRAIN-EP
- HARD TO SWALLOW/UNDERCLASS-cplit EP
- RECHARGE-LP/DOOM-2xLP//YOUNG PIONEERS-10"
- REDMOND SHOOTING STARS-EP
- END OF THE CENTURY PARTY-live & split LP
- THE FAGS-My Boyfriend Is A Janitor-EP
- FLEAS & LICE/ASSRASH-split EP
- DISOBEDIENCIA CIVIL-EP/V/A-Start A Riot-LP

JON VON

- AUTOMATICS-10 Golden Greats-EP
- SPIDER BABIES-Get Real Hurt-EP
- HORMONES-Castaway-45
- STOOL PIGEONS-Dream-45
- CHINESE MILLIONAIRES-Juvenile Justice-EP
- THE FUMES-Flamethrower-EP
- FRANTICS-She's A Drag-EP
- SWEET BABY/BRENT'S TV-split CD
- WILDEBEESTES-Just Like Me-EP
- THE GITS-Kings & Queens-LP

TIM YOHANNAN

- CHINESE MILLIONAIRES-Juvenile Justice-EP
- TWO BO'S MANIACS-Superseven-EP
- SPLASH FOUR-Little Pink Dress-45
- JOEY TAMPON & THE TOXIC SHOCKS-EP
- HORMONES-Castaway-45
- AUTOMATICS-10 Golden Greats-EP
- THE HOOKERS-Kiss My Fuckin Ass-EP
- ANAL BABES-LP/HASS-Für Die Besten Fans-45
- FINDERS-I Wanna Be A Cop-EP
- BLAST OFF/HONEYS-split EP

REMA YOUNG

- THE FUMES-Flamethrower-EP
- TKO'S-Don't Pull The Plug-45
- SPITE-Last Orders-EP/GLUECIFER-LP
- 9 POUND HAMMER-Ain't Nothin To Do-45
- BRISTLES-Last Year's Youth-LP
- THE HOOKERS-Kiss My Fuckin Ass-EP
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- FAT DRUNK & STUPID-EP
- SPIDER BABIES-Gonna Get real Hurt-EP
- SPLASH 4-Little Pink Dress-EP

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16 [redacted]. Philly
17 [redacted]. Washington D.C.
18 [redacted] Richmond, Va.
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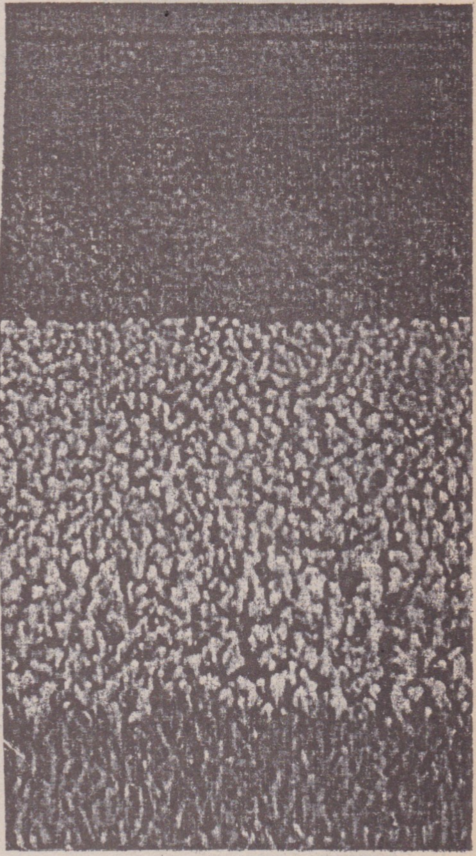

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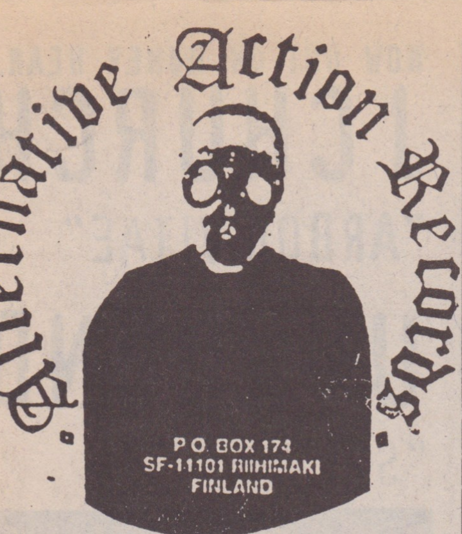

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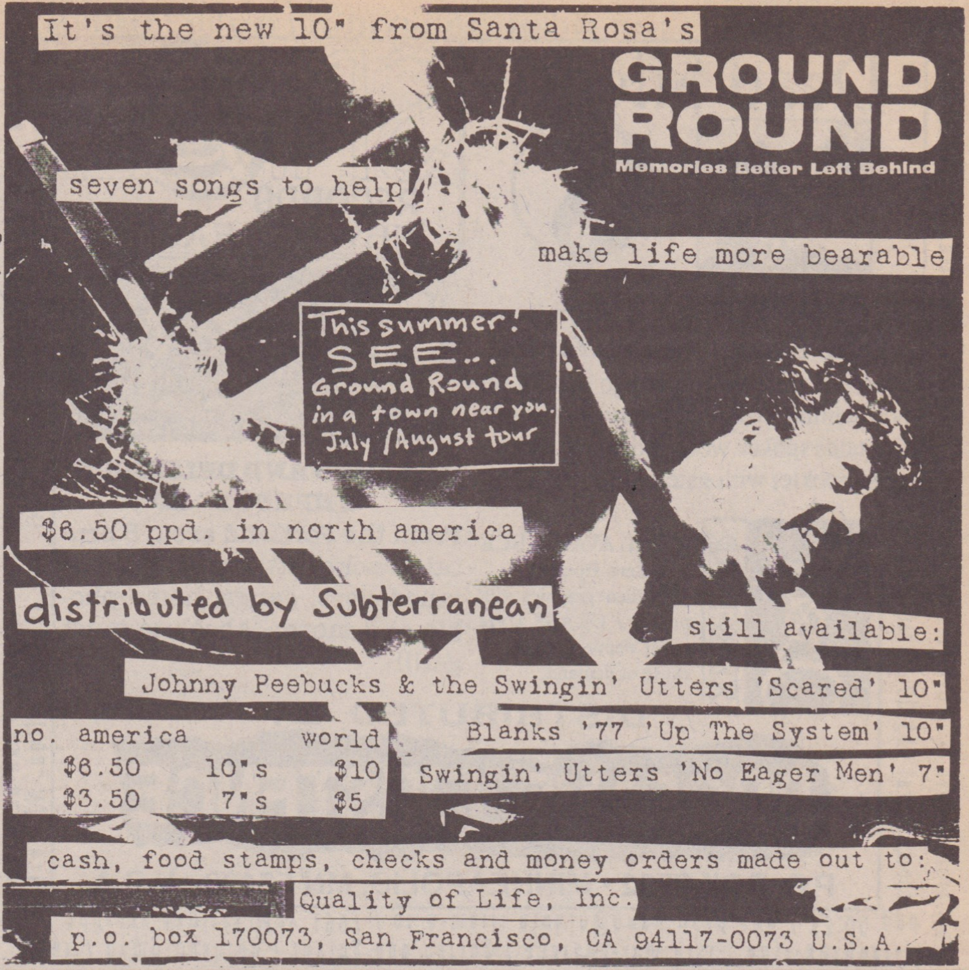

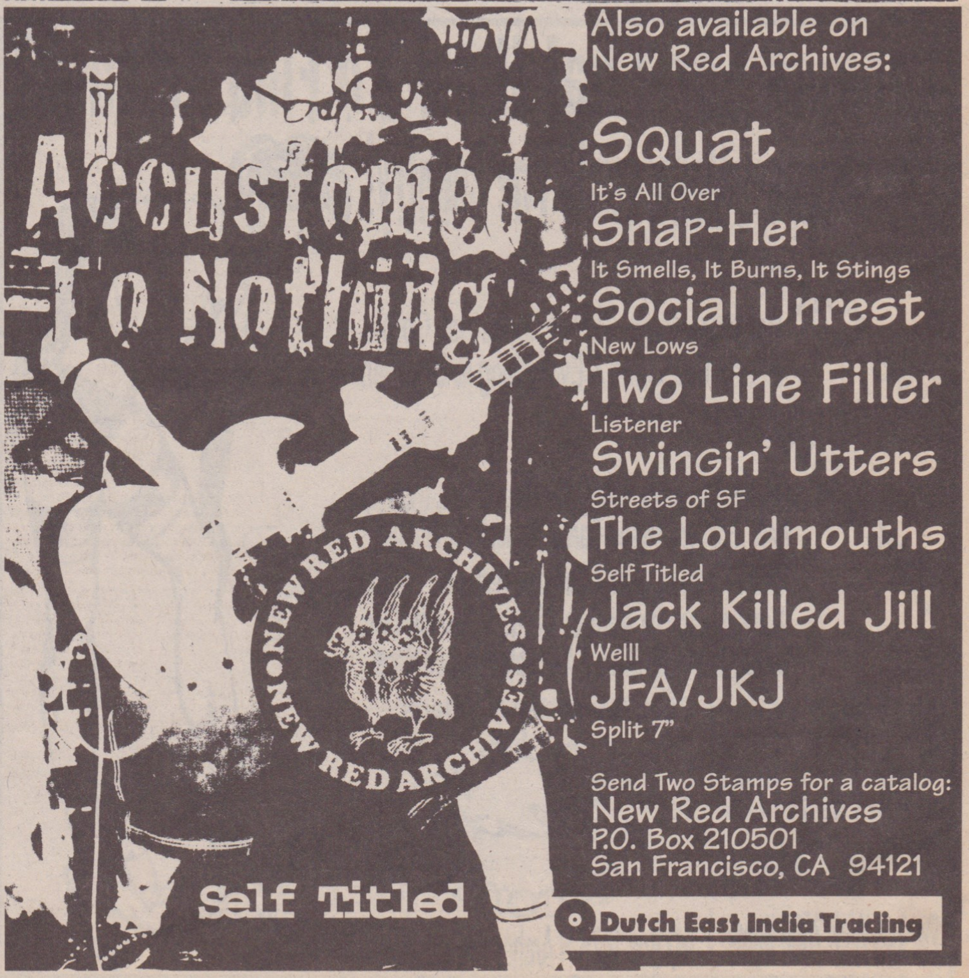

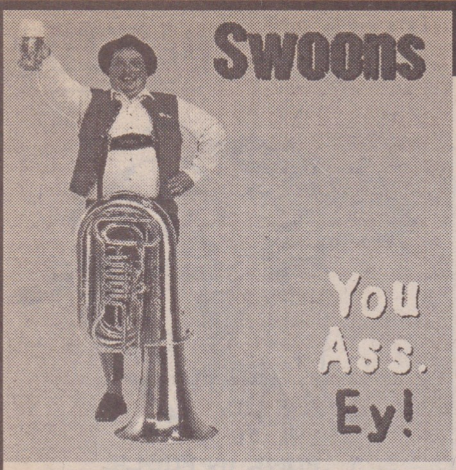

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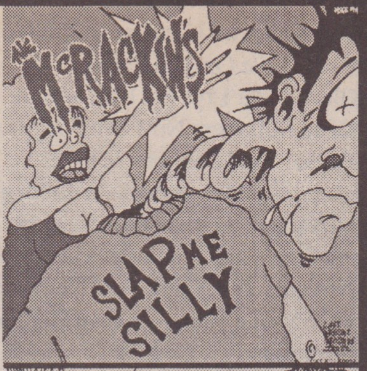

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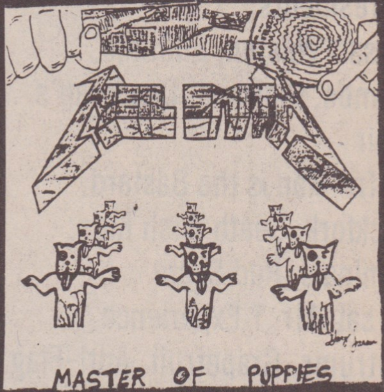

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23 fri: AFI?, Wankin Teens, Need Hero
24 sat: Avail, Screw 32, Subincinsion, His Hero is Gone, Leadfoot Broadcast
30 fri: AFI?, Exhaust, Cletus, Mean People, Voodoo Glow Skulls?
31 sat: Redemption 87, Built to Last, Collateral Damage, Supression Swing, Rely
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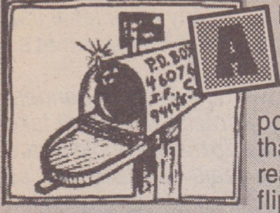


Dear readers,

If you're a MRR reader (what is supposed to mean that you actually read MRR, not just flip through the mag to see Fat Wreck ads), you may have noticed that, besides one or another column sometimes, the whole staff share a very common opinion about the punk thing in general and all its implications. That means MRR has a very solid point of view and a distinctive taste and personality itself.

Most of it can be thrown to Tim, the responsible for all this shit, but it's not only Tim. It's a hole ideological structure. At first, what I'm saying may seem too much obvious for some, but that's exactly the point. Sometimes it just seems so obvious that it goes further MRR, and these thinkings end up becoming absolute truths. We insist so much in some aspects of our scene and our politics that we forget to remember there are another points of view, and not just enemy corporate fascist interests.

There's a lot of people out there which are not evil or bad; they just think in different ways. "But most of the ideas outside, in the mainstream world for example, sound just like shit", you might say. Well... maybe most of them do, but, since God was killed by Nietzsche, I just can't believe that someone or some kind of thinking or theory can be perfect. No one is perfect. No fuckin' one. Neither Tim neither me, and neither you. MRR is not perfect (and it couldn't even try to be). That means some ideas which are defended here may be very cool to some, but they still have their weak points. They also may seem very shitty to other, and it doesn't mean the first is right and the other wrong. It's much more complex. Of course there's nothing wrong to have a solid opinion about political and ideological subjects; it's great instead. But there are two problems related to it although.

First of all, sometimes we just keep an orthodox opinion about something cuz we don't know the other "versions" very well. Not only we don't know them, but we're sometimes so narrow minded for certain ideas that we just refuse trying to understand them. If we study all the possibilities, without preconception, we can find, with more brightness, some good stuff to feel identified with at most. Unfortunately, it's not what happens frequently. People use to be accommodated to some ready thoughts. It's the easier way.

This is not a specific problem. It's not located. No. It's something universal. This shit happens everywhere. And it's not only about underground/mainstream or indie/major. It's about everything. Usually, when someone feel identified with some specific thinking, this person just end up excluding the rest, what is not good. I've already read some books, seen some movie pictures, read some newspaper articles and watched some TV programs which are really good for what they intend to be, and most of them are not independent or underground. Not just because I don't like majors it means that I must exclude everything that comes from them. And being indie doesn't mean necessarily being good. This is something that must be understood if you wanna think by yourself Otherwise, you will be just following some kind of leader who will be thinking and making decisions for you. Fuck it!

The second problem is that we are not living in a static world, and since the world changes, we change too. We just can't keep hold to the same ideas for years and years without trying to adjust it to the reality we live in. When doing so, we're not being utopical, but very conservative and reactionary. Homophobia, sexism, racism... these are reactionary thoughts. Do you want to walk among them? Since punk is a counter-culture movement, born to say fuck you to some established values, I believe it's supposed to have a revolutionary point of view about the world, not a reactionary one.

I myself share a lot of values and beliefs with MRR, and I am the first one to protest when someone starts poisoning it to death. But it doesn't mean I'm supposed to agree with or accept everything written here (and, consequently, refuse to hear any kind of criticisms). That wouldn't be thinking, that would be indoctrination. Religions have already showed us how sick we become when we blindly agree 100% with a doctrine. Churches have caused wars and exploitation in history because of that.

What I intend to do in this column is to brake a bit the invulnerability of some consolidated beliefs you are used to see here. To avoid indoctrination and sectarianism. That's the whole point. Most of us already know how motherfucker are majors in general, how fucked up is this capitalism system, and how stupid are some people and institutions in the mainstream world. It's a common sense here (at least I hope so). It's important to spread this ideas where they haven't reached yet, which means the outer world. Insist too much in them here is, in my point of view, redundancy. Of course we can't forget it, but we need to input some other judicious ideas here, so the reader can acquire more knowledge about all the possibilities and then construct his own point of view. I don't think indoctrination is a good policy. Leave it to religions, which are shitty enough. We don't need any other kind of religion here, right?

In fact, I wanna start with a recent change in MRR policy. Well... all of you must know by now that Tim has "banned" (I know he doesn't like this word) major connected label's advertisement, as well as record reviews from bands which have this kind of major connections. I must say it's a big fuckin' deal.

Due to this new policy, all of you must know that Epitaph can no longer publish ads on the pages of MRR, and also the records from this label are no longer reviewed. It happened because of Epitaph's distribution policy. Due to distribution facilities, this label is now connected with Sony in Japan and ... in UK. Here comes the first question. If indie labels which have distribution connections with majors aren't welcome in the pages of MRR, I ask: what the fuck are Taang!, Touch and Go and Triple X (just to mention the easier examples) ads and record reviews doing here? In case you don't know it yet, Touch and Go and Triple X records are distributed by Relativity, a distributor owned by Sony, and Taang! is distributed by Caroline, which is owned by Virgin. Said that, I must advise you that I'm not trying to say that records released by these labels should no longer be reviewed, or that their ads should be quit. Definitely not. I'm just trying to show how much difficult is it to make straight policies like that solve this problems, which complexity we sometimes underestimate.

Aren't you convinced yet about the complexity of this shit? So let's see another example. All of you must know that, Humpers are now another band in the cast of Epitaph. Although Epitaph is not exactly a major label (at least I think so), its promiscuous relations with majors have put it on the same side. So, MRR would not be following correctly its policies if reviewing records from Epitaph bands released on other labels. Hopefully, in my opinion, it's not what happens. Take for example the Humpers/Temporal Sluts 10" released by Hate. Not only this record was reviewed (Maximum #152), but it was deeply praised. Imagine now if it had not been reviewed. Not only a cool information would be missing in this case, but it would also have prejudiced the Temporal Sluts, which have nothing to do with Epitaph. As I'm trying to say, this is a very hard and complex task.

I personally think that this shit goes further. On a recent letter in MRR #154 a reader criticized MRR for reviewing a racist band. The answer emphasized the difference between promoting a band and reviewing its material, and a major argument to keep this kind of reviews was that "it's a good idea to let people know about such stuff when it crosses our paths". Here's the point. Are major connected bands or labels more hazardous to the punk scene than racist ones? Maybe shouldn't we talk about them for people know what is happening, to know what crosses our paths? Most of us, I believe, are interested in what's happening on the major scene, maybe to know where it have reached in trying to purchase punk rock, even for us to "defend" our scene. Should we let this kind of news in the hands of mags like Spin? I mean, do I have

to give my money to the folks at Spin to acquire information about Humpers now? As said Tim, let people know about it is not equal promoting it. The criticisms can keep going on. But maybe not talking about them and their records can help us to alienate to some aspects of the punk thing. Isn't it better to have this things just here?

Before you become angry with me, I must point once again that I'm in no fucking way trying to change MRR politics. I'm not giving answers to this problems, even because I don't know them. I just wanna enlarge the discussion about this subject, so we can make a decision certain that it's really the best thing to do. I still think it's very important to notice and try to understand the large variety of possible interpretations about the same subject. When you can't see it, it seems too much easy and obvious to find some arguments to defend your opinion.

Returning to the discussion, as if it was not enough, since most of the bands today are more involved with the musical aspect of punk (and it is basically what gives 'em credit or not), wouldn't it be nice to read a review about the new Humpers record on Epitaph, due to it's musical importance? Just to give another example, Teengenerate's "Get Action" on Crypt (label distributed by Matador, which is connected to Atlantic) was reviewed. Imagine if you could not read or know about this awesome record on MRR. That would definitely suck! Finally, another important point is the fact that a lot of the independent bands which appear in MRR today are indie just because they haven't received a better "opportunity" of getting bigger yet. It's not my opinion, it's a fact. Who would imagine Less Than Jake signing to Capitol some time ago? So, Maximum is not refusing these bands because of what they think, but because of where they have reached. I know there's still a lot of bands who really carry the punk spirit, as Propagandhi and The Pist, just to mention two. But I'm afraid it's not the majority of them. Think about it.

If you have anything to say about this subject, you know... maybe something I forgot; or if you just think I'm a complete retarded and wanna say fuck you, write me at:

Marcelo Schenberg/ Rua Iraci 340/ Jardim Paulistano, Sao Paulo-SP/ 01457-000/ Brazil

And now, my special Ripping-Off-Mykel-Board-Section
(aka Endnotes):

This could be Anne R. Key column dept.: MTV Brazil has played recently a Nofx video ("Leave it Alone", from the "10 Years of Fuckin Up" tape) on a brazilian similar of the "120 Minutes". Yes... I said Nofx, the same band that wrote "No thanx to MTV - Quit buggin' us" on their last album's lyric sheet! Well, I wrote a letter to Fat Wreck Chords asking what the fuck was going on. Since Epitaph has a deal with a brazi-ian "indie" record company called Paradoxx, and all the videos from Epitaph bands played on MTV Brazil have Paradoxx credits, I thought that maybe just MTV Brazil and Paradoxx were behind all this stuff. The answer from Fat just confirmed that. They told me that the video was played without Nofx knowledge or consent. But I think it's not enough. Their (short) answer gave me the impression that they were washing their hands, since it's not their deal. I think it is their deal. In my opinion they should go further and try to stop it, they should cut the wings of MTV Brazil. They didn't. I'm disappointed. What do you think?

Hi Marcelo,

I agree with you that these kinds of attempts at distinctions are complicated and easily misunderstood. Everybody has their own criteria for where they draw the line on different issues, and then it's even more tricky after that in attempting to be consistent in applying those definitions.

I think you've done a good job in outlining some of those, although it makes me see that I have not clearly enough outlined what the criteria is I'm trying to apply vis a vis major labels, or perhaps have been too inconsistent in enforcing.

The basis I use for deciding to exclude labels from reviews and/or ads is: a) If they are outright majors or subsidiaries of majors, or b) the label is manufactured and distributed by a major. So, when Epitaph made m&d deals with Sony, that made it different from them having their records distributed by a major-owned distributor as well as thru other indie distributors. I did make some kind of distinction, though, that Epitaph was not a true major or subsidiary, and that's why I decided to let reviews happen of their bands appearing on other labels, something I won't do once a band signs to a true major. Or when Crypt was going thru Matador and became a mere adjunct because of m&d, we stopped running their ads or reviewing them. And sometimes we don't know that a label is major-operate, like Scooch Pooch. We reviewed one or two of their releases before finding out they were owned by SubPop.

I can understand that this might be confusing, and, as you said, it is complex. And there will be times where we aren't 'perfect', but at least we are trying to figure out a way to minimize the effect that corporations are having on the grassroots punk scene.

As far as your use of the term "banning", you're right, I do object. There are plenty of zines that cover Epitaph, and I'm sure you can find other sources for info on their releases (more than you'd ever want), and the same goes for any other label that MRR chooses to not cover. Why is that so difficult to comprehend?

And finally, we do cover independent records that may be racist. We won't take ads for them, but we do make people aware of the mentality of said bands/labels, so that they can avoid spending money on their crap. Hopefully, with major, people already know where they stand.

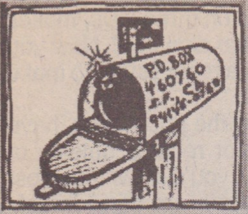
Tim

B

Hey Tim,

Do you think it's fair that a, big label like Boner gets the same the same ad space (2 1/2" x 5" for $20) as a kid who puts out his band's demo or his friend's 7" on edition of 300? I mean, Boners got to be rich from the fuckin' Melvins CD's/Cass's/vinyl records alone. You should charge them triple the amount, or at least double like Flipside does with major labels wanting to buy credibility in the underground and on the street. I'm very happy to see Epitaph gone- the are corporate Americans (in every sense of the hideous word), ugly Americans and no longer punk. Next, let's see Fat and Lookout get the boot - you kicked Victory and some other Indy labels out (I don't know if it's just the obvious hardcore bias or what) that will never be as big as Fat or Lookout. I also applaud you in eliminating the half page ads that so many big "indy" labels can buy in the dozens every fuckin issue! Your zine's so fucking important for the true punks. The little guys and gals to get noticed after playing garages and basements for years with no "publicity" or "exposure" machines behind them to make them superstars overnight with mass marketing ad (nauseum) campaigns... it's all such bullshit!

Nirvana, Green Day, etc, were manufactured - produced with no purpose other than to sell warehouses of units to fuckin' rich, white suburban kids bored of metal and rap and other false rebel music. Ya, Rage Against the Machine Zack! Bite the hand that feeds you impostor! Commies in limos, ha! I was one of those deluded positive kids that lived Inside Out's philosophy only to see them go where the money was. Rap/punk HC with a "social message" my ass. They live lavishly in this "evil empire." Oh there's hundreds of sell out bands -they're not even the worst of the bunch of hypocrites, but the point is that your mag is a sanctuary and podium for true street rock, please preserve its integrity. I think the whole mag's ad policy should be set up like "Book Your Own Fuckin' Life" - one size for indy's only. And indy should mean you run a label out of the place you sleep in - no? Fucking office with secretaries and coffee boys and all that sub front division/subsidiary sneak tip shit! You know you have enough indys to fill the whole issue with biz card size ads so think about it, eh Tim? For the kids yet!



Oh - I have just one more. Well, few hundred more, but I'll just spout off about this one more way to beat the fuckers at their own game tip, when you absolutely have to have that new or old release of one of your favorite major label's punk corporate disks or cassettes (they won't make vinyl for you anymore punky suckers - not enough profit in such an obsolete item and dead market), please please, please, don't go to that mall and buy it "on sale" for $15.99 and support the scoundrels, but 1. crack the case open on your mom's Neil Diamond cassette and tape it off a friend (though you should be ashamed to call him/ her a friend if he/she paid for that major label unit product item - unless 2. he/she bought it used for half that price (or better yet in the 50¢ bargain bin at the used record shop) or 3. Try us, Power House Distro, we carry gobs of cut out and promo punk, HC, metal, etc. Mostly independent but shitloads of major label sell out punk stuff too. The cool thing is we won't sell any CD over $9 ppd and we sell cassettes for $4 postpaid as we buy from radio reps and promo people from "punk divisions" of corporate headquarters who dish to us cheap and we in turn mark up only 20% for brand new CD's and cassettes but the sellout "artists" (huh, punks become "artists" when they sell out, huh?) don't get royalties for selling our scene to the corporate raiders. No selfish parties involved! So send a stamp for our free catalog of goodies we deal out of our house that we live in to: Power House Distro/ PO Box 406/ Somerville, MA 02143. Because even when you steal that major label CD from Tower Records (or any international branch chain of corporate Americana pop culture pushers) MTS Inc. (Tower Records) may get hit with a loss for one unit, but the record company and its cock sucking band of whores with instruments still get paid - dig? You're not doing the damage you thought, huh punk? And don't steal from mom and pop shops.

PS. (Pissed and shit on). Toll you so called punks with stars a twinkle in your blind eyes that are toning your skills as "artists" to be the "consummate musician" with bald or mohawked head and develop your "career" as superstar extraordinaire, think of how short lived it will be. They make ya, they can break ya - overnight, kid! And like the government, whatever corporate labels give ya, they can take away. Don't glamorize punk music as some dream job. Romanticize it as a way of life on the street, in the squats, and in dingy dank smoke filled clubs the size of closets. Reclaim our culture, boycott corporate rock DIY and Buy or Die from Power House! Bootleggers get in touch. "Music is free as the sound of noise."

Love, Jack Powers and Family Axis, Power House Distro

DIY: helpful hints or how to write a column.

The first couple times it ran, I had high hopes for your DIY column. Giving addresses for zine distros was helpful, and the advice on starting your own distro was somewhat useful. However, your column as of recent has sucked shit, particularly the two about "how to make a zine" and "how to make a flyer". I realize that punks everywhere need to know what the fuck they are doing before they do it themselves, but jesus, you must not have the slightest notion that we have something called COMMON SENSE.

First of all, making a zine or a flyer is something any idiot can do, even without your column. See, maybe not everyone can make a zine that adheres to your "guidelines", but the entire point of doing a zine (I hope) is CREATIVE EXPRESSION. That's what it's about. Could you honestly imagine some kid taking every word in your column like it was a fucking rule book and bringing it along to Kinkos to make sure everything is as you specified (or maybe they should make a checklist)? If any fucker is stupid enough to follow your "guidelines" rather than figure things out for themself, their zine would most probably suck. I might even go as far as wondering if they had enough conviction to actually express an opinion of their own.

Second of all, you further insult our intelligence by offering not as informative of a column as it could possibly be giving the poor choice of subject matter, but one full of stupid shit like "be sure to check your spelling" or "don't use too much glue". I agree that constant spelling errors are annoying, but my primary concern is the message. If that particular person wants to do some proofreading, THEY WILL. Whether your column tells them to or not. Again, common sense.

Listing resources and giving addresses is helpful. Also, I think that you should try to focus on less obvious aspects of the DIY culture. Silkscreen printing, pressing records (though this has been explained to some extent), setting up shows (or should we leave that to the "promoter"?). Or heaven forbid you write about something that DOESN'T HAVE ANYTHING TO DO WITH PUNK.

DIY is about being creative, and so far, your column leaves much to be desired. Anyway, thanks for your time and I hope you can take some of my suggestions seriously.

Cordially Yours,

Mark Ertmer/ PO Box 307/ Lafayette, IN 47902

Mark,

Different people have done the DIY column, It essentially amounts to whatever is sent in. Maybe those were too basic for you, but might be helpful to somebody. If not, oh well, but at least somebody cared enough to write one instead of using all that energy to write in complaining about what somebody else tried. Tim

Nick Fitt,

In response to your Teenage Suicide column in Issue #156 (part 2): What's with all the angst? So what if punks call you up late at night and harrass you? Judging from all your pissing and whining, you give them what they want, you let them get the best of you (and that sure makes me laugh!!).

Sure, I'm a punk who is still mad at the world, yet I am also a part of this world. I've been reading columns like yours for over 15 years and petty shit like cliques and barcodes are making you lose focus. About the hypocrisy stuff — you say you don't care about people's skin color) then you say that the kinds of clothes people wear make you upset? Yes, racism sucks, I do agree. Everyone has their own agenda on how to combat this menace. Some fight and many run. You have become what you preach against. You condemn ignorant people to be killed — why don't you just march out the retarded and handicapped, too, mein fuhrer!! You gotta educate those racist, sexist morons, guy.

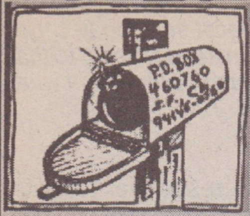
As far as you said "not lowering myself to their level of complacency" guess what? You did! You let the oppressors get the best of you. You sound jealous because not enough people are marching to your drummer and you want to be the leader. Give up the Christ complex and save yourself. As far as the take a lesson from the older punk thing, welcome to the rest or your life. Utopia doesn't exist! If living weren't difficult you would have nothing to write about. Protect your own and have a laugh! I'm sure when puberty is over you'll be fine! Don't have a Nick Fitt, have a shit fit!!

Jim Martin/ PO Box 1271/ New Haven, CT 06505

Dear MRR,

Where should I begin? Your review was the most ignorantly dense paragraph I've seen in my entire life. Yeah your fucking right we're going to destroy this fascist hierarchy of white, male, human oppression and as a matter of fact we will not have to replace it with anything, we will simply follow the Laws of Nature and allow It to replace this technological wasteland with the beauty and justice of pristine Nature. This is not our law, it's Nature's, we're merely followers of the Way.

I would be ecstatic if you and all the other deviant, flesh-eating perverts would just "fly away" to another planet. Luckily you couldn't do much damage there! I'm sorry that you would rather choose to abandon Mother Earth than live in harmony with her. Are you seriously attempting to defend,



flesh eating, fur wearing, sodomy, excessive depletion of Yang Chi essence, bestiality, the rape of other species and the degradation of women by the oppressive capitalistic schemes of money hungry demon?

Is there some fucking "punk rock" asshole rule that says if someone is interested in improving their fitness and muscularity then you have to always mock their commitment to personal health? I don't understand why you keep bringing up the fact that some Hardliners lift weights to improve their strength and overall fitness. Is there something not "punk rock" about being strong and healthy? Or is it just that you had no legitimate argument against the Truths which we declared so you felt the need to nit pick and mock what ever you could in an attempt to shift the topic from your deviant, anti-Nature lifestyles to some about us which you feel inclined to mock?

Your screed about sequestering ourselves in a monastery was idiotic at best. We must continue to exist within the walls of Babylon if for no other reason than to destroy it! We would love to live far away from this perverse man-made hell, on an organic vegan commune, in harmony with the Force which spawned us into being.

You of all useless people implied an obsession with music on our behalf. Our magazine is not even music based. We only included music relevant to the Struggle for freedom, not pointless and trivial ear candy. You of all people should know to keep your mouth shut since you put out a 100 plus page zine every other month relating to nothing more than punk rock music and its shitty ass, ego centric scene. Get over yourselves!!! Hardline Justice!
Micah/ Cincinnati Hardline/ PO Box 40941/ Cincinnati, OH 45240-0941

Dear MRR:

I'm writing from Santiago de Chile only to say that your columns are really good. I enjoy mostly columns, but the ones by Mark Hanfor, Queenie and Lefty Hooligan are my favorites.

Let's talk about Lefty Hooligan. I haven't seen such good political analysis for a long time. Lefty makes good work on putting in the discussion of relevant issues and intelligent stuff that includes theoretical arguments, history and present day class war events. It's pretty stimulating stuff that me and my friends appreciate and discuss. I would like to suggest some contents like the history of council communism (Pannekoek and stuff), and more info and comments about the Situationist International.

Mostly people here don't read English, so probably I'll translate and reprint some MRR stuff in my zine *Corazon De Chancho* (=Pigheart). No problem

That's all for now but I'll stay in contact. Greetings to Tim Yo and the shitworkers. Keep on doing your great work! Punk is alive and kicking!
Julio Cortes/ Los 3 Antonios 414-B/ Nuñoa - Santiago/ Chile

Dear MRR:

We are writing in response to the Spokane Scene Report that appeared on the pages of Maximumrocknroll in the June #157 issue.

We would like to express our disgust toward the article and its writers. Never mind that you blatantly omitted many of the good bands from the ultra-biased report, but we're appalled by the slanderous and vicious lies and hatred spewed at Spokane record shop 4000 Holes. You insinuate owner Bob Gallagher "jacks up prices," "puts an 'import' label" on domestic releases, sells band's records for "way more than you intended" and is a "rip off."

Wrong! Wrong! Wrong!

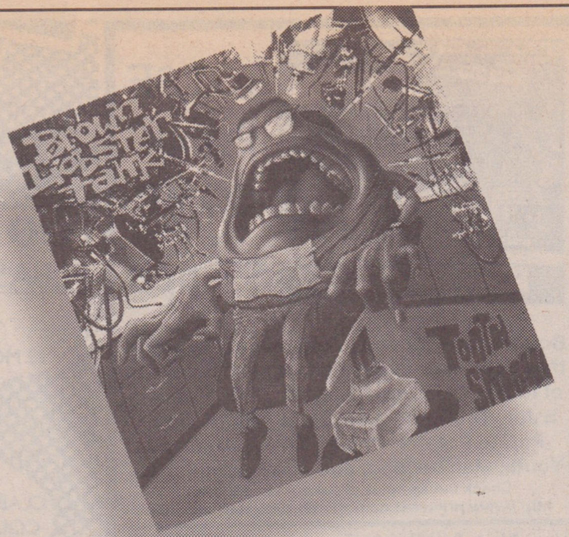
First, it is simply not true that Bob slaps an import sticker on domestic releases to justify inflating prices. Last year, I scolded a customer when he whined about an import sticker being on Crass record. (I worked for 4000 Holes for three months in 1994 and 1995.) He had a problem with a San Francisco address listed next to the Rough Trade label—Crass' former American record label.

If he knew anything about punk, which he claimed to know so much about, he would have known that Rough Trade-U.S. went bankrupt several years ago. Hence, you can't buy their fucking records from a U.S. label; you have to order them from Europe. I told him if he thought the address is deceiving to write Rough Trade in Europe and not to take it out on one of the only record stores in the area that stocks Crass records.

Next, as far as touring bands go, 4000 Holes always pays cash for their product: T-shirts, records, whatever. And the store never turns any bands away. Maybe it's because Bob understands that touring is financially unrewarding. Thus, it's difficult to get from one venue to the next. I've been on the road before and few record stores in this country buy music from touring bands and labels outright. They would rather put the records on consignment. Which means, they'll pay you if they sell the records, and you can't collect the money unless you go there in person. So it doesn't make a whole lot of sense to consign records in Nebraska if you live in Spokane. No, bands, 4000 Holes doesn't sell your records at an unreasonable price. If a band sells Gallagher a CD for $8, he'll mark it up to $10 or $11. That's pretty typical. (By the way, the purpose of marking something up $3 or $4 is because not everything sells. The profit he makes on three CDs, makes up for the one CD that didn't sell. Now you see why it's hard for a record store to make money.)

While we're on the price issue, have you ever shopped for records outside of Spokane? If you did, you'd know that most record stores out there are considerably more expensive. I grew up in Southern California. I shopped at the ma-and-pop stores, and although I always thought their prices were fair, they were considerably higher than 4000 Holes'. What's sad is that Bob Gallagher has always tried to support the local music scene. For any band from Spokane or the area who wants to sell their records in his store, he gives them 100% of the sales. If the Flies sell a tape at $5, they get $5. Find me another record store in this country that will do the same.

When you wrote this bullshit report, were you aware of the ramifications it might have on 4000 Holes' business. Is it your goal to put Bob out of business? As of this writing, 4000 Holes has had its windows knocked out on three different occasions. All of this has happened within two weeks of the June issue of MRR appearing on shelves. Is it a mere coincidence? I strongly doubt it. So far, the store has racked up $2,500 in damages and Bob isn't insured. Gallagher isn't getting rich gouging the thin wallets of punk youth. In fact, his business operated at a loss last year. At the end of the year, he was a few thousand dollars short of breaking even. So if he were raking-in the cash, why did he have to take out another mortgage on his home to cover the losses? Further, are you aware that you could be sued for libel for your callous lies? Libel is injury to reputation. According to the Associated Press, "Actions for civil libel result mainly from news stories that allege crime, fraud, dishonesty, immoral or dishonorable conduct, or stories that defame the subject professionally, causing financial loss either personally or to a business." Got that jerks? Maybe that's why you left your real names out of the story. Resorting to ghost names is not only cowardly but it also questions your credibility. Do us a favor; don't ever write another story about Spokane, its bands, record labels or its record stores again. We don't appreciate your negativity. If you really want to take on the ugliness of the music retail business, go after the corporate chains. They're the ones who make it nearly impossible for independent record stores to exist, especially in Spokane. However, if you plan to continue spreading fifth, at least include your name with the story so we know who you are. If you think living in Spokane sucks, move. We don't want you here. Go to the desert, preferably some place where humans won't have to come into contact with you. Better yet, grow up! Two fingers to you, pal.
Joe Ehrbar/Trench Records
David Hayes/Too Many Records



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Tooth Smoke - The brand new full-length album from Brown Lobster Tank. Send check, cash or money order to: Dr. Strange Records P.O. box 7000-117 Alta Loma, CA. 91704. Or point your modem our way and dial http://www.cyberg8t.com/drstrange Prices: CD-$10 u.s. ($12 elsewhere) or buy three for $25 u.s. ($30 elsewhere) lp/cass-$7 u.s. ($10 elsewhere) or buy three for $16 u.s. ($25 elsewhere) all prices are post paid in american bucks. All orders receive our 30 page catalog full of rare punk vinyl, stickers & hard to find CD's otherwise it'll cost you three stamps. And don't forget the bands' 7" ep "Static" which could be yours for a lousy $3.50 u.s. ($ 5.50 elsewhere).

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HULLABALOO "Dead Serious" LP/cass $3 CD (includes "Beat Until Stiff" LP) $5

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WESTWORLD
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THE SHAMBLES/REVIVING SPARK CD (1+2CD087)

Fantastic Mod/power pop band's debut album. (Incl. members of 80's garage legends like Manual Scan and Tell Tale Hearts) Featuring great melodies, strong guitar work and driving rhythm. Needless to say this CD is amazing pop album. This CD includes 12 cool tunes.

THE CREAMERS/HE WOULD KILLIN' 7" (1+2 45-094)

Brand new platter from LA's punk semi legendary band. This is fast, loud and catchy punk single. Maybe it'll be thier best release. Must have!!!

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Wildest punk EP in 1996. Maximu R&R says this is smoke. Incl. Pagas' cover songs

THE ALTER EGOS/WHY DON'T YOU GIVE IT+2 EP
Great debut EP of ex-Tommy Knockers Rich Coffee's new band. Ramones meet power pop style punk rock. Brilliant!

THE FIREWORKS/PRIME MOVER + 1 7"
Wildest noisy rock'n roll! This texas band is killer!

THE GREAT MANGOOSE/HONG KONG BABY +3 EP
Tokyo's NO.1 trash garage punk band. Like A-Bones, Mummies and more.

THE HENCHMEN/GRAVEL BITE + 2 EP
New platter from Cool Michigan combo. Ultra primitive hotrod and garage sound.

THE JIMMY KEITH & HIS SHOCKY HORRORS/HOOKER OR KING +1 7"
Fast and catchy punk rock from German band. Ultra cool!

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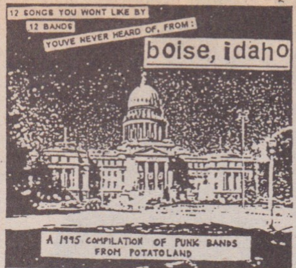

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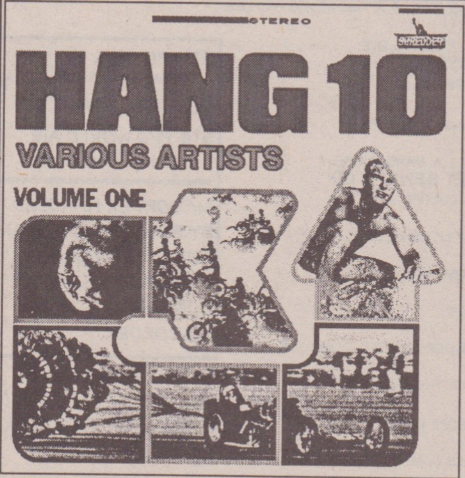

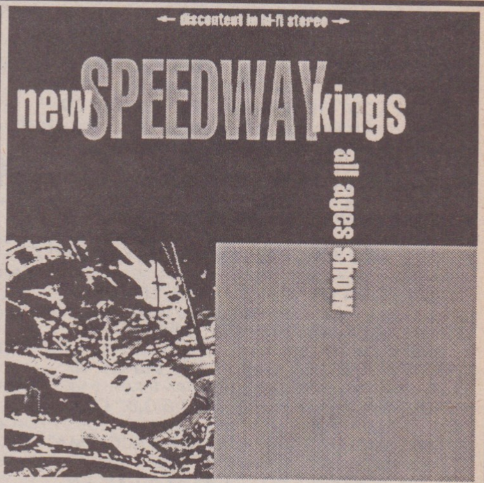

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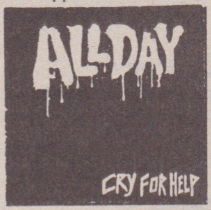

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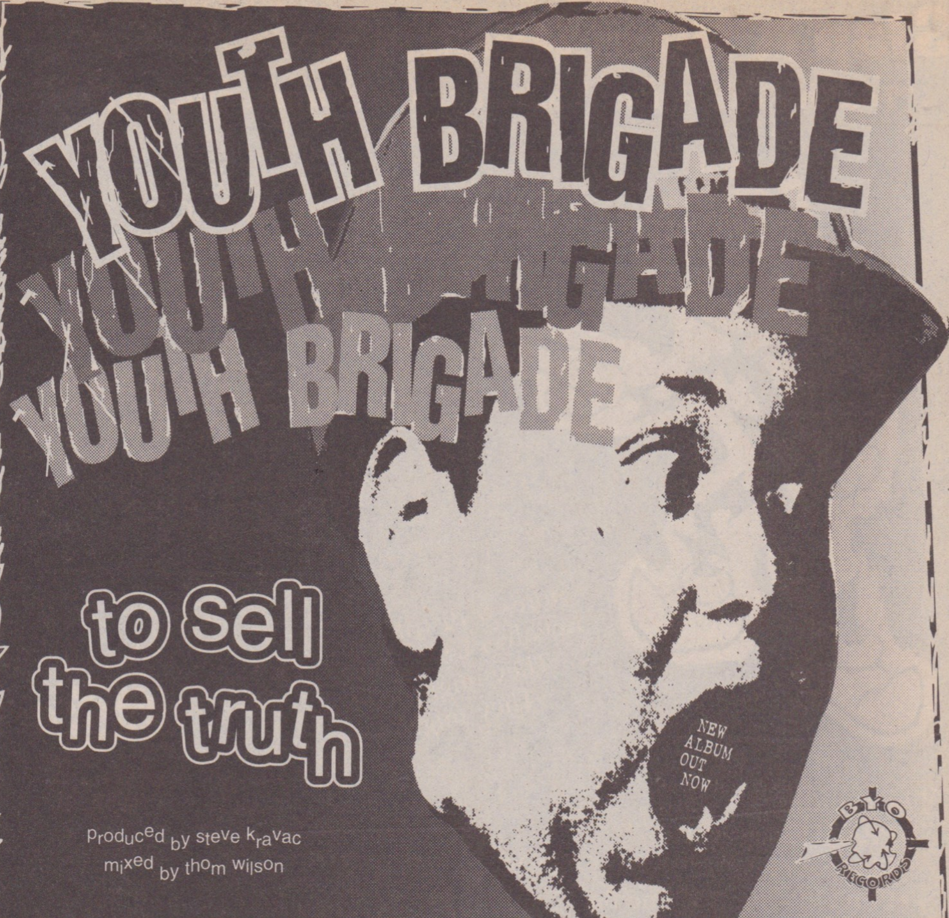

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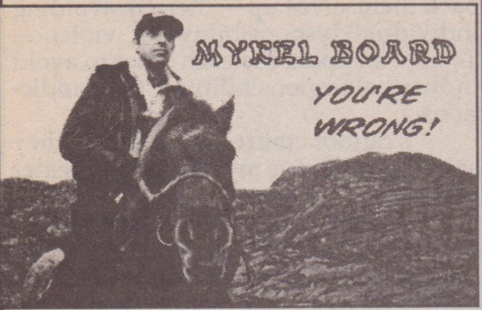


[Note: Mykel is still in Mongolia, where he emails us his columns. The system he uses no longer has a 'profanity detector'on it. Yours will soon, though.]

Better to live an hour as a lion than a lifetime as a sheep. —Benito Mussolini

SCENE ONE: Since the collapse of the Mongolian economy, which fell with communism, parents are increasingly unable to maintain their children. Many are left abandoned— at the door ofan orphanage. Others are raised until they can walk, then brought to town and set free. These become the street kids of Ulaanbaatar. For some reason they all seem to be boys.

A few actually live in the orphanage. Most live in the huge sewer system that houses the pipes that deliver heat to UB residents. The pipes keep it warm underground.

If you get up early, you might see a manhole cover rattle and shift itself. Flopping open in the dawn light, a tiny head with a filthy face pops up, looks around, and disappears for a moment. Then it pops up again. Soon a crew of street urchins, like a rat pack, crawls out of the manhole onto the street to begin a day's begging and stealing.

The newspapers report about three thousand street kids in Ulaanbaatar. There's no way to count. My guess is the number is much larger. Aged between three and sixteen, they've developed their own culture, games, and gangs.

One of their games is this: the leader of a group selects one of the boys. He is IT. IT stands next to a wall— or the side of a building. The other boys throw rocks at him. He has to stand there as long as possible before screaming for help. When he finally can't take it anymore, the leader chooses another boy to be IT.

SCENE TWO: I'm in the bus. Paid my fare, sat down. The only thing I have to read is a grammar book. I'm looking at the section on Taboos, reading how 'bullocks' means 'balls' in British English. The man sitting next to me, who I'm sure can't understand a word of English, peers intently over my shoulder. Annoyed, I click my tongue, close the book and put it back in my bag.

Behind me, a woman shouts. It's a torrid stream. Curses, invectives, swearwords a hundred times worse than 'bullocks.' I don't need to know the language to understand them. She's cursing the conductor. I'm afraid to turn and look at her. She might turn her wrath on me.

At the next stop, an old woman, stooped and frail, enters and stands next to me. I get up to give her my seat. This bit of chivalry lets me glance at the woman still shouting at the conductor. It's a young mother, thin, pretty, wearing a long white summer dress. An infant daughter, wrapped in a blanket, with wide black eyes, lies on her shoulder.

Still shouting, the mother takes a little packet of small bills from her purse. She hurls the packet at the conductor. Money flutters everywhere. Another old woman, grey hair, stoutly built, goes down on her knees to retrieve the money. Gathering every tugrik, she folds them all and hands them to the conductor. The conductor nods his thanks, but doesn't speak. His eyes still flicker toward the shouting woman.

Suddenly the mother is on her feet. Daughter in one hand, the other hand grabbing toward the conductor. Reaching ever closer, she finally grabs his arm. He shakes himself free. Somehow, the daughter is gone— handed to someone out of my sight. Mom has both hands around the conductor's arms. She pulls him toward her, kicking at him. He (mid-twenties, thin mustache, very small eyes) doesn't fight back. He tries to free himself from the woman. She's not having any part of it. She's on the warpath. Kicking, still screaming non-stop. The bus turns a curve. Mom and the conductor fall together to one side. He never strikes back. His only contact are the fingers of his handsprying the penetrating fingernails out of his arm.

It's my stop. I get off, but watch the fight continue as the bus is stopped. A passenger grabs the woman around the waist from behind, to drag her off the conductor. She shakes him off and reaches for the conductor's throat. Someone else pulls her off. The conductor sidles to the front of the bus. The woman is seated at the back, her baby again in her arms, still shouting. The bus pulls away from the curb to continue its journey.

****

This month, I wanna talk about bravery and cowardice. Things have come together: these events, some email exchanges, a fax from Ben Weasel. They all point to the same topic. With such convincing synchronicity, I'd be dumber than a foreskin fetishist at a synagogue if I were to ignore it.

In his fax, Ben said, "One of the things I liked about MRR columnists was their willingness to stand up and take a punch for what they believed in." He complained that was no longer the case.

Ben's idea gives us a good start on a definition of bravery. But it's more than taking a punch. If it were that simple, the street kid who held out the longest during the rock throwing would be the bravest. He's not. The bravest are the ones who refuse to play the game— and say why.

And what of cowardice? My email came in response to a message of mine. Someone claimed I was a spokesman for 'white heterosexual males.' I challenged that. The response to my challenge was:

"I really don't feel like discussing it further w/ you, as I don't think you would understand in any case. I don't particularly care for your viewpoints, and if they are indicativeof your personality, I don't think I care for you either."

There's nothing cowardly about not caring for my viewpoints,or my personality. I'm not Mr. Popularity. But there IS something cowardly about not discussing it. There's something wrong with attacking and refusing to listen to the rebuttal. There's something wrong with name calling, the putting your hands over your ears and singing loudly to drown out the rebuttal.

Another message expresses the same lack of backbone. This one accuses me of being an MRR stooge, hired to make excuses for the zine.

"Don't bother writing me back. You're in my mail filter. If you want to do damage control for MRR, I don't want to hear it, and I can get your interesting ideas on cultural purity from other places."

[NOTE FOR CYBERSPACE VIRGINS: a "mail filter" is a program that rejects mail from anyone you tell it to. It makes your computer like a telephone with the earpiece disconnected. You can still shout through the mouthpiece, but you only hear silence.]

Bravery is something that doesn't always coincide with being right. You can admire someone because they're brave and still oppose their ideals. Take Mussolini, for example, please.

WOMEN AGAINST PORNOGRAPHY is one of the most detestable organizations in America, but I admire the balls of the member who toured college campuses to debate hard-hitting SCREW publisher Al Goldstein.

Night after night, this woman faced an often hostile crowd. She advocated censorship, pure and simple, flying in the face of the 'liberals' who advocate the same, but under softer and more sensitive names. This brave, but wrong-headed woman is breasts above the quivering Riot Grrrrrl who secretly slipped THIS EXPLOITS WOMEN signs in ARTLESS records. When I asked to speak to her

COLUMNS

about it, the Riot Grrrrl scurried away, begging for the comfort of her fellow-grrrls, unwilling to verbally put up her dukes.

While we can find bravery among wrong-headed people, cowardice is rarely found among people otherwise admirable. We all have our cowardly moments. We run from a fight. We leave a note instead of talking. We call it 'discretion' or 'being reasonable.' If we think, we're not proud of it, but it happens.

This occasional personal shirking is different from the fundamental spinelessness that brings people to totalitarianism. If patriotism is the last refuge of the scoundrel, thEn groupthink is the last refuge of the coward.

I've written before about how STRAIGHT-EDGE is a movement of cowards. These people are afraid of their own bodily reactions. They quiver at the thought of losing control. They shake at having to deal with a reality different from their pedestrianone. They quake at contact with any substance that could remove them from their common lives. While often putting on a macho mantle, a hooded sweatshirt, a musclebound chest, they shiver in terror inside. A black X on the hand means a yellow streak on the back.

As we can see from the straight-edgers, having balls has nothing to do with 'masculine' appearance. MEN are the biggest wimps. Those who swagger, chest out, arms held like a gorilla away from the body, fists clenched— those apes on the outside, are chickens inside.

Street fairies— the hip swaying, limp wristed, 'fabulous' saying, embarrassment to mainstream gayism— are among the bravest people in the world. (Except in San Francisco, where even the hets swish.)

For them, just walking down the street is an act of heroism. Stares, taunts, threats of physical violence. They face it all assuredly as the Mongolian street kid faces those rocks. But they go further. They refuse to participate. They won't enter the game. Even more, they fight the game itself.

It's 1992. Bruce LaBruce and Glen B, two of the swishier folks I know, swish their way down Houston Street in New York. They're headed for the offices of Aesthetic Realism. That's a group, a kind of cult, that claims to "cure homosexuality." They show people how 'opposites attract' and everybody needs an opposite to be attracted to. Their building houses an art gallery and a few dozen cultists. Into this den walk our heros/heroines, camping it up enough to embarrass Liberace. Pow! Through the front door. Pow! Right up to the reception desk. One hand on their hips, the other raised, limp-wristed toward the ceiling.

"Hi, honey! We're here! Cure us!" They shout. That takes balls.

Being visible in the face of mainstreamism, living I-Am-Not-Like-You-And-I-Don't-Want-To-Be, these are the hallmarks of bravery. The white-shirted 'gay' who demands entrance into the military and an equal place on the corporate ladder is not a lion. The grey-haired man, marching hand-in-hand with a boy under the NAMBLA banner, is.

Like swishy queens, most fat people are naturally heros. In a culture where thin is beautiful, where TV, magazines, newspapers shout: FAT IS UGLY. FAT IS UNHEALTHY. Those people who find pride in their skin rolls and revel in their obesity, are everyday heros.

Worse than the taunts of general society, these people are subjected to the tyranny of 'advice' and 'good intentions.'

"Have you heard about the latest diet?"

"I know what you must be going through. It's glands, right?"

"No!" They snarl back, "I'm FAT. I LIKE BEING FAT! I DON'TWANT TO JOIN YOUR MAINSTREAM WORLD OF BONY WAIFISHNESS. I LOVE MY-BULK."

Yes! Yes! Yes!

If I could take a pill and be attracted to any type of person, it would be to fat people. Though my penis fails to ris eat the sight, my mind rises at the idea. I love fat people—especially fat people who don't blame genes or glands— who don't blame anything.

"Blame?" They say, "You only blame when something unfortunate takes place. What's unfortunate, is your conformist caving-in to mainstream aesthetics. I'm not bulky, plump or overweight. I'm FAT! And I'm not going to change or even try to change to please you."

That takes more balls than any ten tattooed skinheads hulking down a back alley.

Q. How many skinheads does it take to change a lightbulb?

A. Ten. One to change the bulb, nine to back him up.

Donny is gonna say I'm making unfair generalizations. I am. I've met cool skinheads, ones not affected by the gang mentality. Less often, I've met ones who'll check a situation before entering, fists and boots flailing, to defend 'a brother.'

A gang, a group, a movement, these are the artifacts of cowardice. These are the signs of people who lack the guts to say 'I', but have to hide in a crowd of 'we.'

'We-ism' is a hallmark of bullies and cowards from skinhead street gangs to shared victimhood gangs of twelve step groups. Skinheads use each other to back themselves up— thereby avoiding individual responsibility for violence. Twelve steppers use each other to avoid individual responsibility for their addictions.

'I cannot control my actions.' they say. 'I have to give myself up to a greater power.'

Is there a more cowardly act?

Sure there is— and they do it too. That is calling their own choice of addiction, 'a disease.' For them, drinking too much isn't something you do— it's something you have— like the flu. Spending too much time on sex, gambling, eating, all these things aren't your fault. They're a sickness. How much more cowardly can you get?

I'll tell you how much more. There's plenty more. Because cowardice is the name of the day.

If a hallmark of cowards is refusal to accept responsibility for their lives, how much more cowardly is it to demand that the government or the police accept that responsibility. And how much more cowardly than that is it to demand that ONLY you have that right, and not others.

Feminists are pushing for (and succeeding in getting) new laws, euphemistically called 'spousal abuse' laws. These laws, actually against 'wife beating,' say that if someone calls the police to any domestic violence scene, if there are signs of violence, THEY MUST MAKE AN ARREST. How many of these arrests have been or will be of women? You can bet your latest issue of Hustler you'll count 'em on the toes of one foot.

Why didn't the Mongolian conductor hit the woman on the bus when she attacked him? Because YOU NEVER HIT A WOMAN. Women are delicate fragile creatures. They're breakable, hysteric, unable to control their emotions. No matter what they do to you, you shouldn't fight back. You're a man. You have to take it.

That's the old sexist thinking that 'liberated women' supposedly fight. That's the thinking of primitive societies where men earn a living and women stay at home and have babies. That is the same thinking of modern 'spousal abuse laws.' Let the women beat the men. Let 'em insult, abuse, make their lives difficult. But should HE have enough, should he swing back, should he defend himself— POW! Off to jail! It's the law! You don't hit a woman, no matter what she does.

Amazingly enough, this relying on the law happens throughout society— even among those who claim to reject the law. There's now even a case in the 'underground.' A sex-zine editor, accused of dishonest reporting, doesn't defend him-

self, but instead threatens 'legal action' against his accusers. How much more cowardly can you get?

If one thing marks the approach of the twenty first century, it's the return of the coward; the demands of cowards that their cowardice be rewarded; the calls for a piece of the pie, rather than the pie's destruction; the cry for the right to conform, rather than the right to be different; the blaming of the group ,rather than the acceptance of responsibility; the call for the law to deal with things that people should deal with.

You're not hiding from me, you shaking bowls of jelly. You, in the corner, crouching with your eyes closed and your handsover your ears. You who won't see and won't listen, because you're afraid I might knock a hole in the world you've constructed for yourself. Yeah you. Oh, I see you. Don't worry. I won't hurt you. I'll leave you alone. I just wanna let you know, you make me sick.

ENDNOTES:

—> I got an ad from MDC records in Portugal. (You can get their catalog at Apartado 274, 2735 Cacem, Portugal.) On the bottom of the ad is the logo: ONE BULLET, ONE RACIST! ONE BULLET, ONE FASCIST. I don't get it. Why do they want to give ammunition to those guys?—> Both AK PRESS and SECOND GUESS are moving from publishing to music. Not switching, but adding. AK PRESS is doing a soon to be released compilation of bands you probably know and like. Later will be a spoken wordy or two. SECOND GUESS is working on singles from bands you don't know. I've got mixed feelings about all this. On one hand, the more folks putting out stuff the better—any stuff. On the other hand, the world needs little publishers a lot more than it needs little labels. I hope the music side of these enterprises won't take away from the printing side.

—> By the time you read this, the amazing (talk about BRAVE!) Luk Haas will be off in Afghanistan with some Swiss relief group.I may have guts, living in Outer Mongolia, but Luk has balls likea building wrecker!! (He's already written me a postcard from Libya!) He's one of the few OTHER reasons you should be reading this zine. Anyway, it's gonna be lonely for him there in the warzone. He needs mail and you should send it to him! There's no direct mail to Afghanistan, but the Swiss agency he works forwill forward it. Write to: ICRC Luk Haas / ICRC Kabul 19 Avenue de la Paix 1202 Geneva Switzerland. You've got to put: PERSONAL on the envelope, or it'll be openedin the office—and maybe he'll never get it. Write today!

—> Write your representative time: There are a pair of music bills (House Bill 788 and Senate Bill 1137) that the music industry lobby is trying to defeat. That's a safe sign they're good bills. And yep, they are.

They would prevent the bullies at ASCAP and BMI fromextorting hundreds of thousands of dollars from small clubs, restaurants and retail stores for the 'privilege' of playing music where those fees have already been paid.

This expense puts an awful burden on club and small business owners. Besides, the money doesn't even go to those whose musicis being played. Because of the royalty distribution system, they go to the likes of Michaels Jackson and Bolton as well as "administrative expenses" for ASCAP and BMI themselves.

Write to your congressite and Senateperson and tell 'em you love— and play music— and you support these bills. There aren't many laws I like, but these are two of 'em.

—> Zine o' the month: MY month, that is. It's probably a year and a half old. That's THE ST. LOUIS LOVESLAVE ($1 from Ben, 75 Webster Woods, St. Louis MO 63119). It's a work of love, with no computer typesetting, tons of hilarious collagework and articles like: 'Homeless People: America's Hidden Food Resource.' Jonathan Swift 1996! According to the intro, this issue #2 was to be the last, but there might be some left. Order today!

—> The part of this column referring to FAT PEOPLE was inspiredby a letter I wrote to Sarah-Katherine, editor of PASTY zine, often mentioned in this column. Yeah, she's fat and proud of it.

—> If you're reading this in MRR, then I'm probably back in The States by now. I'm scheduled to return during the last week of July. If you wanna contact me, use my US email: mykel@wps.com. (Of course, I might have died in plane crash coming back from China, so don't forget to check out CNN.) If you're reading thison the Coolbeans BBS or some other cyberspace cubbyhole, then I might still be in Mongolia. If that's the case, I'm still alive and you can reach me at mykel@magicnet.mn. See ya' in hell, permanent home of both the brave AND the cowardly.

I've been up to my old tricks again - I just won't learn! The chance finally arose to put my purloined "Rough Guide to Berlin" book to use - and I can never say no to an adventure! But as you may well have gathered by now, my so called "adventures" have the awesome habit of turning into "disasters" - and like I said, I just won't learn! My all time German faves, THE PUBLIC TOYS from Dusseldorf, were due to play Berlin as part of their latest tour of the "Fatherland" and so I thought it'd be great to join up with them there and see some old buddies from both Berlin and Dusseldorf at the same time. I booked a cheapo "bucket-shop" flight to give me a long weekend (from Friday to Monday) in Berlin, with the intention of seeing the 'TOYS play Berlin on the Saturday night and then hitch a lift with them onto their next gig of the tour in Cottbus (2 hours outta Berlin) for the Sunday then hopefully making my own way back to Berlin in time for my return flight on the Monday.

So here's what actually happened - another chapter from the continuing nightmare diary of a madwoman! Friday actually went virtually to plan - many thanks to Kathleen and Marko from the sadly recently demised Berlin punk combo, BREITSEITE, who played "mein hosts" with great fervour and ensured I was supplied with wild punk rock entertainment in the manner to which I'm accustomed! Together with a visiting friend from Bavaria (MARCEL - more of him later!) we headed across the old East side of the city to a "skinhead birthday party"! I was dubious at first, but happy to learn the skinheads in question were most definitely of the "anti-fascist" variety - and about 100 punks and skins alike made for a great trouble free night of beer, music and mayhem to the extremes! (I was taught the local punk "trick" of spotting the difference between Berlin Nazi skins and decent ones - apparently the fascists opt to wear new, expensive trainers as their chosen uniform footwear instead of Doc' Marten boots in the main! The mind boggles!)

Anyhow, I awoke with a reasonable sized hangover that assured me I'd had a "good" night - and spent a pleasant day whiling away the hours until the 'TOYS gig with Kathleen and Marcel watching various old punk videos, playing good music, drinking decent German beer (that puts our stuff to shame!) and swapping "band" news! Marcel produces a highly respected and recommended 'zine called "Low Noise" which is the "number one" read in his area and surrounds - not least 'cos it happens to be the ONLY 'zine produced for about 200 miles of him! His current issue includes, amongst a plethora of intelligent writ-

ing, interviews with both WATTIE from THE EXPLOITED and FISCH from DIE LOKALMATADORE, reviews of gigs ranging from London's last FUCK READING Festival and THE BUSINESS in Munich, to coverage of a German psychobilly festival, plus pieces on OXYMORON, OI POLLOI and news and views to titillate and excite the tastebuds for everyone right across the broad spectrum of our scene! Anyone wanting to grab themselves a copy can contact LOW NOISE 'zine c/o MARCEL SEEHUBER, Stinglhamerstrasse 45a, 84503 Altotting, Germany. You'll be rewarded with 60 pages for 2DM - that's Deutsch Marks and not Doc Martens of course - and worth every pffenig! A word of warning though - if you can't read German, you'll need to be armed with a suitable dictionary, 'cos it's in Marcel's native lingo needless to say! (absolutely worth the struggle just to provide written proof that punk is alive and kicking in Bavaria of all places!).

But on with the plot... We finally made our way to the venue - the THOMMYWEISSBECKER HAUS in Kreuzberg (which appeared to be some kind of "coop"/"squat"/"commune" based style project, judging by the copious amounts of babies and dogs all over the place!) and everything was still virtually going by the letter. I had a wonderful reunion with my Dusseldorf chums and was overjoyed to find another great Dusseldorf band had traveled up to join the tour - SIX PACK RIOT - which brought the total number of bands for the nights revelry to three, as Berliners THE STRIKES completed the line-up. Unfortunately (or maybe "fortunately" as far as the paying punters were concerned!) I was forced to decline the kind offer from SIX PACK RIOT to sing an encore of the old Undertone's classic, "Teenage Kicks," for them, despite the fact they'd also persuaded my dear "twin" soul mate SARI KRACHT to play bass for me too - I'm still coughing up buckets of blood via recurring pneumonia!!!! However - despite being denied this dubious pleasure (!) the packed crowd went into total "frenzy" mode for the entire three sets, which made for a brilliant and wildly enjoyable night.

We all then adjourned for some serious after-hours drinking in the adjacent bar, and it was after this session that the disaster struck!! As there were by now about 30 of us needing Berlin "floor space" for a night's (or what was left of it!) shut-eye, we were all to be "farmed out" between various addresses across the city, with the plan of all meeting up again later Sunday afternoon for the two hour drive to Cottbus. The last I knew we were all jumping in a number of waiting taxis with our friendly local hosts. I merrily dove in the open door of one such cab and squeezed my way in amongst four other bodies already therein. I was kinda "dozing" on and off in a drunken stupor (as you do!) throughout the journey and therefore was only vaguely aware of my traveling companions. It was only at the journey's end when I stumbled out onto the street that I realized I didn't know ANY of them - nor did THEY know any of the bands, nor my friends. They were in fact TOTAL FUCKING STRANGERS and not part of our bunch at all! (I mean - they weren't even in the least bit punky for chrissakes. I'd failed to notice this one major factor in my eagerness to jump in a cab en route to some promised shut-eye, being totally fucked!) Only one of them spoke just a few words of English - and I just about managed to work out my mega boo-boo and potentially dangerous predicament via my broken pigeon-Deutsch, i.e. I was now stranded in a strange part of Berlin with four large and very scary looking non-punkster blokes who didn't know what the fuck I was doing jumping in their cab in the first place, but hadn't managed to push my slumped body out! By now I was totally sobered up and fair to freaking with paranoia. It was 4 a.m on Sunday morning, I had no idea how to find any of my friends - I was stranded, alone and virtually penniless!

My poor fuzzy brain could think of but one course of action (apart from running like hell and shouting BOLLOCKS!) - I flagged another passing taxi, and screeched "nach der Flughafen - schnell, bitte!" (...which thankfully was eventually interpreted as "to the airport - quick please!) The poor bastard driver was left with a fistful of loose change and a bogus Berlin address. I was left with a mighty sore head and a 4 hour wait for the first flight outta "hell" and back to London!!!! At the time of writing, I still haven't a clue as to what happened to the rest of the "gang" - I can only trust everyone else was sorted out safely!?! So - I arrived back home a day earlier than planned and totally wrecked. I really could've done without the bloody strip-search at customs, you bunch of arseholes!! And the rest is now history...!! My "Rough Guide to Berlin" has now been filed away on my bookshelves to gather dust. I've actually lost my "wanderlust," as I truly feel I'm a danger to myself and my fellow mankind alike, and I plan to keep my butt planted firmly on English terra firma for the foreseeable future (or at least until the next (mis)adventure ups and slaps me in the face!!!) Over and out 'til next time!!

The Quality of Military Life

by: TK Getzgo

Welcome to the latest installment of the column which has quickly become the United States military's worst nightmare. OK, so it isn't really their worst nightmare. Actually, they don't even care about it. They do *know* about it, they just don't care. The government knows everything about everyone and all that they do. Take my word on that one, if you will. If you haven't noticed it in some way already, that is, and how you could've missed the fact is beyond me. But all of that is beside the point, I think. The point this time around— and I think I may actually have one this month, though I can't be sure yet— is that the government is screwing us. Honest. I know, I know... "How can that be?!?", you ask yourself. It shocks me, too. They screwed me, however, and they want to screw you. The way they do it: advertising. OK, so that's not the *only* way, but it's a big way. Advertising for the military is big business and it takes gobs of money and absolutely no ethics on the part of the guys who come up with the ads. Let's wade into the big, bad, ugly world of Military Advertising (capitalized for dramatic effect; you know, to make it look like a separate entity).

I have referred many times, in my stint as a military columnist for *MRR*, to advertisements for military service. They come in various forms and always hit a different angle than the last one in order to attract more hapless suckers to their bullshit way of life. What do you know? It works! I refer to the advertisements often, as I do now, because they are the common bond between all of us, military and non-military alike. Those of you who have served, or are currently serving, see the stuff I talk about every day. Those of you on the outside (lucky fuckers!) have little reference to many of the things I discuss, except what you see on TV and in other media. Since the last big television program or movie to deal with the military somewhat realistically—and I'm stretching it here— was *Top Gun*, and it was released before most of you were born, or at least born-again as punk rockers, your biggest reference is commercials. These commercials are your main avenue into the military way of thinking, and they send a powerful, not to mention

scary, message to the youth of today (not the band Youth of Today— who are broken up and whose ex-members are busy promoting something else that I refuse to get into a discussion of here— but the youth of American society, innocent and in need of direction. That's how the military machine keeps rolling).

Everyone has heard gobs and gobs of scary stories about The Defense Budget (a really scary entity in its own right), but not everyone realizes what exactly it is. I was thinking of possibly doing a column about The Defense Budget— and I still may— but for now I will tell you just a little about it, as it pertains to the discussion already in progress. The Budget (for short) does not just allot money for ships and planes and bombs; it reserves millions of dollars a year for advertising.

How does corporate America get you to buy, or at least know about, their products? They advertise, right? Duh. What is the US military, if not a massive corporation (in a sense)? What are they selling? What is the product? Many comedians have asked the question, "Why does the United States Army advertise? Do they really face that much competition from other armies?", and they make a good point. Why does the government advertise so heavily? Where do their advertising funds come from? Why has this column deteriorated into a mindless, not to mention (except I just did) endless, series of questions?

I'll address each of these questions individually, in no particular order. The column became overburdened with questions because I got caught up in using what can be a highly effective literary technique if used properly (asking rhetorical questions that I fully intend to answer anyway), started abusing said technique, and quickly lost all sense of order. You guys are punk rockers and, therefore (by definition), have great respect for chaos, so it's OK. I hope. Anyway, my point...

The Defense Budget, a.k.a. Your Tax Dollars, is divided into hundreds of sections on paper. Then, money is allotted from the overall budget into each section. Some examples include a section— which I like alot— to pay schleps like me, a section— which I could do without— to buy even more weapons of mass destruction, and a section reserved for advertising. This advertising budget consists of a sizable amount of cash. While I could not obtain exact figures, I have reasonable information which suggests that it is approximately ten percent of the overall Defense Budget, or, in simpler terms, a shitload of moolah. This money is used to print flyers and brochures, film commercials for television, record radio ads, create merchandise (key chains, shirts, buttons, etc.) to give away at high schools, print posters, put up billboards, and many other forms of advertising. The military also uses Hollywood to further their cause, just as the big soft drink, snack food, and automobile corporations do: paying producers "product placement fees" in exchange for exposure in the latest blockbuster films.

The question of "why" the military advertises so much is one of the keys to understanding the evil they represent. Are they afraid of competition from other armies? You're damn right they are! The United States government wants every single last citizen of the United States of America firmly under their thumbs at all times, at all costs. They do not want people living under their rule to form their own army-like groups, or join an already established one, even if the group espouses the same principles and spews the same tired rhetoric. The government is scared of good, meaningful organizations like The Black Panther Party for Self-Defense, American Indian Movement (AIM), and M.O.V.E. They are equally frightened of right-wing militia groups, like the Freemen, and "white power" sects, who essentially want the same things as Uncle Sam. The government can't support that which it can not control.

Along the same lines, the government does *not* really want to keep urban kids out of street gangs. They have spent far too much time and money (form the section of The Defense Budget labeled "Miscellaneous") pumping drugs, weapons, hatred, and tension into inner cities in an attempt to perpetuate their own "ethnic cleansing". (Kinda makes Bosnia seem like a stupid project, doesn't it?) They *do*, however, want to keep suburban kids out of street gangs and such. They have bigger plans for them: soldiers and sailors and airmen and marines they are to be. Ah, the joys of youth.

In essence, they are using **your** tax dollars to wage the biggest (not to mention most successful) war in America's sordid history, every day: the propaganda war against the youth of the United States. Even in these times of cutbacks and downsizing in the armed forces, over 100,000 new recruits are shuffled into the system every year, and many of us are educated, rebellious, angry kids with strong ideals (and ideas) that go against the grain of the whole military ethic. So, why do we join? Some of us find no other choice to get out of a bad situation/relationship/small town. Some of us want to try and get all we can out of "The Man" and fuck shit up in the process. Some of us just fall victim to the advertising they bombard us with. Propaganda is used because propaganda works.

I'm having a hard time deciding on where and how to end this column, so I think I'll close with a quote that sums things up for me pretty well. The writer Kurt Vonnegut, Jr., had this to say when queried about people joining the military, "The feeling about a soldier is, when all is said and done, he wasn't really going to do very much with his life anyway. The example usually is: 'He wasn't going to compose Beethoven's Fifth.'" You *know* you're not really going to become richer, more attractive (whatever that means), smarter, or anything else by using some company's product, but the thought of such things, produced by advertisements, still gets you to buy the product. What do you know? ...and we all die in the end...

Endnotes: This month's column was partially influenced by a great fanzine a friend turned me on to. It is called *AWOL*, and, according to the subheading, is dedicated to "youth for peace and revolution". I'm not sure where he got it from, but it was produced by Central Committee for Conscientious Objectors (CCCO), an organization dating back to 1948 which "fights to de-militarize schools and communities". Write to them at: 655 Sutter #514, SF, CA 94102, or call 1-800-NO-JROTC. *AWOL* #1, which I have, is a short, but informative, zine. It features an article on military ads, info on how to keep ROTC out of your high school, Asian-Latino unity, a worthwhile feminist art project, and assorted anti-military rants. Mil-punks: you need it, but be careful ordering it— "They" look through your mail, you know. Oh, copies are free, but stamps, trades, or a dollar would be appreciated, I'm sure. You can also order in bulk (ten for five bucks) to sell through your distro or whatever. It's a worthwhile project.

Since my column is primarily about freedom, or the lack thereof, I feel compelled to reiterate an earlier message regarding political prisoner Leonard Peltier. I recently found out that Mr. Peltier was denied parole because (according to the United States Parole Commissioner assigned to his latest hearing) he has never given a factual account of his whereabouts on the day in question "consistent with the jury's verdict of guilt". Perhaps because he wasn't/isn't guilty??? This case is starting to scare me more and more. The US government isn't even trying to hide the fact that they can accuse anyone of anything for any reason and hold them in a pen forever for it, just because they want to. If you care about human rights, freedom, and a decent

man's life, contact the Leonard Peltier Defense Committee, PO Box 583, Lawrence, KS 66044, or (913) 842-5774.

No more wire hangers...

After a dozen Pioneers of Punk feature stories, I've run out of worthy bands to spill five pages on. I've been asked instead to review similarly important rock-and-roll pioneers in a shorter setting. So here we go, all you continental rockers!

First up, let's dig the monumental archival find of the year, namely unreleased TV performances by Roy Orbison and the Teen Kings, circa 1956. The Big O was a tremendously devout rocker on Sun Records at the same time that label boasted Carl Perkins, Johnny Cash, Jerry Lee and the rest, although this stage of his career is mostly forgotten in the face of his major 1960s radio success, cool shellacked hair and later rediscovery. However, I contend that Roy rivaled anyone on Sun for tight combo beat action and catchy songs. Spin "Mean Little Mama" or "Domino" (covered by the Cramps) for proof.

Growing up in Wink, Texas, Roy led a country band in high school that converted to rockabilly in 1955, while Roy was at North Texas State. Soon after, Roy led the Wink Westerners through a still-unheard demo session of "Ooby Dooby" (supposedly with trash-can drums), a song that became his first indie release on Je-Wel late that year.

A name change to the Teen Kings ended up a good move, coinciding with the band landing two(!) of their own weekly television shows, one in Midland on Friday nights and the other on Saturday nights in Odessa. And with "Ooby "Dooby" a local hit, it was mere months before a Sun contract was signed and the Teen Kings lined up for booze-soaked package tours with Carl and Johnny.

The original lineup of Billy Pat Ellis (drums), Jack Kennelly (bass) and James Morrow (electric mandolin) recorded only a few cuts for Sun before breaking up in late 1956 (although Roy stayed with the label until 1958). So hearing them rip through a set on Odessa's KOSA-TV pretty much triples the number of existing tunes you can hear by Roy and his first band.

Available as a CD called Are You Ready? on Roller Coaster, this is undiluted rockabilly with Roy's amazing lead guitar out in front and loud. There's no excuse for bypassing this disc because it says "1956" on it. Early Roy Orbison is vital rock-and-roll.

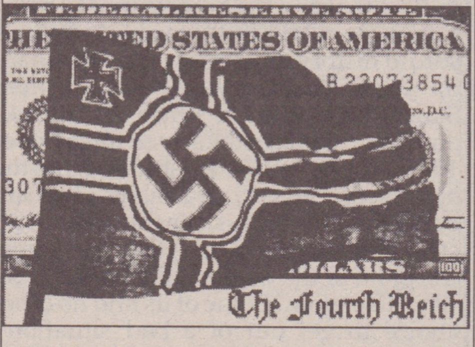
Next, Ace Records delivers a real stunner: I'm Gone, a collection of primo California R&B by Young Jessie recorded for Modern Records of LA.

Young Jessie was a journeyman singer in early '50s groups like the Flairs and the Hunters (both also featuring Richard Berry, who fucking wrote "Louie Louie"). Sometimes, he was even produced by Jerry Leiber and Mike Stoller well before they wrote tunes for Elvis and became huge producers of the Coasters, Drifters and others.

Young Jessie went solo in 1953 and cut the great "Mary Lou" (recut later by Ronnie Hawkins), which is supremely saucy and groovin'. Later in New York, he teamed with the city's crack session squad to record his most torrid sides. With Mickey Baker on lead guitar and Sam "The Man" Taylor on sax, songs like "Hit, Git and Split" and "Pretty Soon" burn like Little Richard's best work, with crunchy loud bursts of sax/guitar that totally scream. Play these loud and wish you were there.

Y.J.'s career fizzled in the late-'50s. He clocked time with the Coasters, quit for a spell, then recorded soul and funk into the '60s and beyond. Beware of this stuff, which has been recently reissued. It doesn't sound like the same wildman who hollered "I Smell A Rat" and "Don't Happen No More" way back when.

That's Roy Orbison up top, by the way. And just as Roy would like, you'll find no political claptrap or sandal-wearing here, just solid rockin' action, mostly of the pure 1950s and '60s garage, surf, rockabilly variety, and some '70s stuff. Any suggestions regarding such coolities can be directed to me like electronically at cdavidson@worldnet.att.net.



This is part 2 of a 3-part interview of Dr Laura Head of San Francisco State University by Dave Emory.

DE: Listen, this brings us to something that I think is very important - what does one do or what can one do in order to combat this menace, and I think we're in agreement on the possibility of such a thing happening...

LH: Mm-hm.

DE: ...at least as a potential. What would you recommend for people to do? I know I on my program have a very common response, I do a political phone-in talk show, I have a lot of people say that, "well you know I understand what you're saying, I believe what you're saying but I feel so helpless. What can you do?" It's a good question, and I don't necessarily have an answer, and I noticed in some of your responses that you seem to have some answers, which is encouraging. As a practical consideration, what would you recommend that the average man or woman do?

LH: Well the first thing I think we need to do is make sure we educate ourselves on just what has happened in other situations leading up to, like what happened leading up to the Nazi death camps? And return to more recent stuff, not some of the old stuff that you know talks about all the good white folks in Europe that resisted. But talk about some of the stuff that's more recently been talked about. The Catholic Church's complicity in it. And the university's complicity in it. To see how it happened the last time around because that can give us a model. That can be very helpful for the next time. Then I think the other thing we have to do is start making connections. You know we keep seeing things that come up in the news that appear like isolated incidents. And we need to start understanding the pattern of them. Like the issue with *The Bell Curve*. That's not an isolated incident. That is part of the pattern. What happened in Nazi Germany was the intellectuals writing the books that justified what was happening in the street. And that justified the policies that were coming out of the government. And *The Bell Curve* at the end of each chapter makes public policy recommendations. I think that we also, when we hear folks telling us things, we have to listen to them. I had an argument with one of my classes, over a year ago now, because William Bennet had a column in, I think I got it out of *The Oakland Tribune*...

DE: He's a charming gentleman.

LH:...in which he was arguing that we not only reform welfare, but those women then who get kicked off of welfare because they can't or won't get a job, and the concerns about them, what happens to their children, he was saying either put them in orphanages or have them adopted by good white folks. So what

he's now talking about is taking children away from their parents, simply because their parents are poor. And then giving them to white folks to raise.

DE: Newt Gingrich initially, right after the heady days, during the heady days immediately following the Republican electoral victory in November '94, there was talk of taking children from the ubiquitous "welfare mother" and housing them in institutions.

LH: And when he said that, I said but don't you remember, when William Bennet said that a year earlier. See he told us that they were planning this. And now they're floating this as an idea and part of policy and people are acting like this is new. This is not new.

DE: What's terrifying to me is that it not on;y isn't new but there are certain very disturbing parallels between some of the some Nazis, and I'm talking about the Third Reich Nazis, pre-Final Solution solutions, and some of the things that are going on today. There was an article in *History Today* magazine of July of this year talking about an SS project called Hashude, which was an SS sponsored and monitored housing development for social incorrigibles, I've forgotten their exact term, this meant poor people who couldn't get jobs, some of them had problems such as alcoholism, or some of the other things that are endemic to people who are impoverished. Or people who were politically incorrect, communists or socialists, although by that time many of them were already in concentration camps. One of the very early Nazi programs was to reform society, in fact this even dated back to the Weimar Republic, were programs against the homeless, to sweep up the homeless from the streets. And one of the scariest parts is that the middle class and upper middle class supported these programs. They didn't want these homeless people around. The Third Reich instituted a "two strikes and you're out law",in other words two crimes and you can be interned indefinitely. Well perhaps this indicates we've made progress, now we have our "three strikes and you're out" law in California and in other states. I find that a disturbing parallel, because before the Nazis got around to gassing people, and liquidating them all en masse, there were these other programs, where each step was a little bit worse than the step that went before.

LH: But you have to do it gradually. Because if you want to go from being humanistic to being mass murderers, people are not going to make that jump because it's too big a jump. But if you do it little at a time, then people will think "well, okay, this is justified."

DE: Do you think that in the event of an economic collapse, obviously I'm asking for a subjective opinion because we can't say for sure one has not happened yet, do you think there will be enough people of character in this country to resist something like that?

LH: I wouldn't say people of character. I think there will be enough people who will understand their self-interest is at stake. And realize they have to make coalitions with people they normally would not make coalitions with simply for self-defense.

DE: The Contract On America appears to be on track - of course it's technically the Contract With America, I view it as the Contract On America. There has not been a lot of media attention devoted to it's opponents. All we seem to be hearing about is the wonderful legislative success enjoyed by Newt Gingrich and company, all the Democrats who've decided not to run, all the southern Democrats who've switched to being Republicans. Are you aware, in the academic community and in your own experience, of some effective resistance to this. Because I personally, at least in the Silicon Valley am not witnessing much, and certainly in the medium that I cover I'm not seeing coverage of it. Do you think there is more resistance to this than we are being told?

LH: I am seeing some resistance with some senior citizens demonstrating against the Medicare cuts, even have gone into, I don't know if it was a Congressional hearing or whatever and had to be removed by the police because they were disrupting to try to make this point. I remember seeing something about some folks with handicapped conditions who had gone to I think it was Sacramento, to protest, and there were even some folks in wheelchairs who had signs who were protesting some of the cuts. So I have seen some resistance. I don't think it's been as much as I would like to see. Because I still think there are folks who feel like they're between a rock and a hard place because they don't like the Democrats and they don't like the Republicans. And they though when they voted the Democrats out and got the Republicans in things were going to get better. And they're not really believing that how bad the Republicans are going to be and that they're going to get worse. I think some of them are still thinking, "this is just an isolated error and they're going to correct it." Some folks need a little bit more time to understand what really is happening. But I do think that as they do more, there is going to be more and more resistance.

DE: Certainly hope so. One of the things that I find very scary about the Contract, and this harkens back to some of our earlier discussion about the possibility of an American Holocaust, is that the legislative proposals that are going to pass unless Clinton vetoes them, in which case who knows, could perhaps have a financial collapse if it really ripples the financial markets, but what the Contract really is about is killing people. It's about killing old people, when you deny them medical care it does that, it's about killing poor people, you deny them food...

LH: ...the Southern California Mensa chapter, I their newsletter, over a year ago already, said we need to start killing these people, who are drains on society.

DE: Which is the eugenic foundation of genocide.

LH: Sure.

DE: Of course Mensa, for the listening audience who might not be familiar with it is a group of self-professed geniuses with IQs over a certain level...

LH: Let's not call them geniuses, let's just call them they have a high tested IQ.

DE: That's why I say self-professed, they consider themselves geniuses, I'm not sure I would agree with the analysis. But it is a direct reflection, and a pretty explicit reflection of the type of eugenic and genocidal thinking that led to the Nazi extermination programs. This really is my fear. When I look at the Contract, and I think in concrete terms about what this is going to do.

LH: And what we also are doing now in discussions of welfare reform as well as some recent court cases, women on welfare have been forced to have Norplant implanted in their arm, to control their fertility. There was one case recently, the woman was, who was on welfare was accused of child abuse. And the judge ordered her to have Norplant implanted. What does that have to do with child abuse? That's on the way to sterilization.

DE: And sterilization was the first step in the Nazi racial laws. As I said, the Nazi sterilization law, which was the first of their major pieces of racial legislation, and it was based almost verbatim on a sterilization passed in California, one of the points being that we should not think that that sort of thing is alien to the United States.

LH: I also think that a lot of the anti-abortion orientation has eugenics undertones to it. Because you see that a lot of it is really focused in on keeping white women from having abortions. Because you're telling women of color that you don't want us to have children, but they're telling white women that they have to have children.

DE: This is a direct reflection of Nazi racial policy, because they wanted to insure the maximum amount of "optimum racial stock" and pure "Aryans".

It's interesting too that we're seeing a degree of overlap between the anti-abortion movement and the racist neo-Nazi paramilitary right. Not only in the United States, but there are actually some international links being formed. Now with German Nazi organizations, and we now are seeing a direct intersection between Fascism and the anti-abortion movement.
LH: But we also have other groups that are basically telling us what it is they want to do and we're not listening to them. Like these traditional values coalitions. What's traditional values in this country?
DE: Whose traditions?
LH: The way I see it, especially when one of the Republicans, I forget which one, said we need to go back to the 1950s. How were we in the 1950s? Most black people were not allowed to vote, if you tried to vote there were cases of people who were being killed just for trying= to register to vote. Women couldn't control their own property, it belonged to their husbands. Segregation was legal, blacks could be paid less than whites for the same jobs, jobs were segregated by sex, your employer could make you do anything he wanted to do because you didn't have job descriptions, so if he wanted you to go pick up his laundry, you had to go pick up his laundry, these are the traditional values they want to go back to.
DE: And women, abortion was a crime. Not only women who had an abortion but any doctor who performed one could be prosecuted for murder.
LH: And women could not get birth control without their husbands consent.
DE: One of the ironies of the traditional values is that there has been this battle cry, there's this program, primarily a propaganda program, to one the one hand get people of color to stop having so many babies and to force white women to carry a pregnancy out full term, and there's been all of this discussion, totally false, that if we just return to our traditional values - the number of so-called illegitimate births in the 1950s was higher than it is right now. There was a tremendous number of out of wedlock pregnancies in the 1950s. I believe so. I've seen some figures on that. Perhaps it was a percentage rather than a raw number. But I believe that, it may not have been illegitimate births but pregnancies out of wedlock, maybe they were eventually terminated and aborted.
LH: We do know that in the '50s...
DE: Because of the lack of birth control.
LH: ...there was pressure on white women who got pregnant to give the babies up for adoption. I'm sure then a lot of them were not counted as single-parent families. Because white women were encouraged to go away, out of their community to a home for unwed mothers, have the baby, then come back and say they were out taking care of a sick aunt for six months or whatever. So we probably don't have any good count of those.
DE: I think the call for traditional values is also something which should set an aware person to sniffing the air. When a society wants to return to the past, that atavism, a preoccupation with a desire to return to the past - something you can never do, you can't return to the past - that is a very dangerous phenomenon, one that many observers have seen as characteristic of fascism. Novelist Thomas Wolfe, himself a pretty ripe individual in some way, one who was reported to have anti-Semitic and anti-gay sentiments, he was reared in the American south, his last major book, *You Can't Go Home Again*, is a fascinating novel, it's a chronicle of many of his experiences and many of the people in there are based on real people and real experiences, people he had known, but it chronicles America from the Roaring 20s through the Great Depression right on up to the eve of World War II, and he passed away on the eve of World War II. He was very popular in Germany, and he discusses what he saw in Germany when he went to visit pre-World War II Nazi Germany, and what he saw in the Untied States. And he said, he book ended with a warning that what is going on in Germany could very easily happen here. And he specifically discussed atavism - the preoccupation with and desire to return to the past, how dangerous it was, and what it was leading to in Germany. And warned, very prophetically I think, about the possibility that this could happen in the United States.
LH: Unfortunately, most of us are miseducated or uneducated about not only our own history but history anyplace in the world that most people don't even see the parallels.
DE: There's a lot of discussion now about the failure of our educational system and about poorly educated young people today are, and what a poor awareness of history they have. As an educator, someone who teaches at a college level, do you think that's more true now than it was years ago?
LH: I think what's more true now is that there are more middle class white students who are uneducated. I think that traditionally in this society people of color have been uneducated. We have gone to the inferior schools, we're the ones who dropped out of high school, we're the ones who didn't get a chance to go to college. Now what we're finding across the board is that even the children of the white middle class are coming to the university uneducated. The C.S.U. is in the process of this whole discussion around getting rid of remedial education courses. And what they found is that 43% of our students have to take either remedial English classes or remedial math classes, or both. And remember in the C.S.U. we get the top 1/3 of the graduating high school seniors.
DE: Wow.
LH: So this is not the top 1/3 of the 18-year olds, because the drop outs are not even in that. This is the top third of the ones who've managed to graduate. And what we're finding is students whose skills are so poor that we have to start offering sort of lower level remedial classes. So now it's not uncommon for students on our campus to have to take say, and English 50 class, an English 60 class, an English 114 class, before they can get into the English 214 class which is the basic subjects course.
DE: I wonder to what extent all of that is quite deliberate. The more uneducated people are, the easier they are to manipulate, and also the more helpless they are. I'm a firm believer in the value of education...
LH: And if they are not well educated you can put information in front of them, and they can't understand it.
DE: Such as *The Bell Curve*.
LH: Such as *The Bell Curve*. And they can't understand it. And they can't critique it.
DE: There was recent book, I've forgotten the title of it offhand but it's by a fellow who's I believe originally a native of India, he was a fellow with the American Enterprise Institute, one of the growing proliferation of right-wing think tanks. It's a book in some ways like *The Bell Curve*. Do you recall the name of it? It's a recent book, it's basically racist.
LH: *The Liberal Education*? Dinestasuza [?]?
DE: Yes, yes.
LH: He's come out with a new one, too. Something like *The End Of Racism*?
DE: That's it! That's the book I was thinking of. Yes, the author's name rang a bell. That's the book I was talking about. Well I guess that must come as pleasant news to you that there's been an end to racism in the United States.
LH: Well, I've not had a chance to read that book yet. But I don't see how anybody can say there's an end to racism.
DE: I was being facetious of course.
LH: I was just reading the paper this morning, there's an article in the *Oakland Tribune* about a case that's been settled in favor of some blacks who work for the

California Highway Patrol, who filed a class-action suit about discrimination in the highway patrol. And the court just rules in their favor. You can't pick up the paper without having hearing something like this about once a week. Highway Patrol, the FBI, the CIA, fire departments, police departments, racism in getting housing insurance, racism in getting loans, racism in getting credit cards, racism in where grocery stores are, environmental racism, but there's no racism? So then how come all of these agencies, individuals, people out there keep finding evidence of racism?

DE: The reviews of the book, *The End Of Racism*, and again I have not read that either, maintain that the author, Mr. Dinestasuza, sees the very affirmative action programs and the social legislation of the 60s and the 70s and perhaps to a certain extent the 80s, though by the 80s it was already being attenuated, as actually having caused many of societies problems. Which I think is something of the same type of intellectual legerdemained [?] that *The Bell Curve* is part of.

LH: Sure. But that's part of the whole issue of scapegoating people of color. So you say "everything was wonderful, until people of color started applying pressure, and then those weak white liberals caved into it, and now everything's gone to hell in a handbasket." And of the way now to solve the problem is to get away from all of this, and go back to basically the same kind of racial apartheid we had before them. How can you say that having more blacks that are educated has become a problem. Unless it is you think we are doing something with our education which is negative. And there are folks out there who are saying that. That then now leads to trying to force us out of university jobs, as happened in Germany. And keep black students out of the university, as these attacks on affirmative action programs are doing, as well as the rise in tuitions at the university which is also getting a lot of students out. It's the same kind of thing. But if you look at Dinestasuza's earlier book, *The Liberal Education*, he did the similar kind of thing to what *The Bell Curve* did, he just wasn't as smooth with it. In that he went around to various universities that he hard targeted because of something racist that was going on there, interviewed some students about some stuff, didn't talk to faculty, didn't get data, didn't do all the kinds of things to get a real picture of what's happening, and in effect said that these black students are causing a decline in the quality of education because they're pushing a political agenda to cover the fact that they do not have the intellectual ability to do the work and they're basically mau-mauing [?] teachers into passing them in courses or giving them Mickey Mouse courses so that they can get their degree and get out of there, and they really are incompetent, and they're lowering academic standards. Other students have the power to lower academic standards.

DE: Again, a type of scapegoating basically.

LH: Sure!

DE: A type of scapegoating. One of the things that I find scary about the appearance of books like this, perhaps the appearance is not the scary part, the acceptance is perhaps the really scary part, that books like that should appear is not really all that scary. But that they should gain acceptance, that such vaunted institutions as the *New York Times*, our newspaper of record, should view these view these with at least tolerance, if not outright acceptance...

LH: But who publishes the *New York Times*? I mean one of the problems we have in this country is that the major media outlets are now being controlled by a shrinking number of people.

DE: Drastically shrinking.

LH: And the people are these multi-millionaires. Who are the ones who want to keep us divided and fighting among ourselves, because that way it keeps our wages low and their profits high. Because as companies have been downsizing, and laying people off, it has not been because they are losing money. Corporations have been having major gains, and giving major dividends to their stockholders, so it's not like they have to do this because they're going broke.

to be continued next issue

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117 or c/o KFJC, 12345 El Monte Rd, Los Altos Hills, CA 94022, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

The story, submitted for your approval. A twisted tale of a man fighting back against wage slavery the only way he knows how. Imagine this: a certain member of a Gainesville, FL punk band, a vastly growing oil corporation, and a car wash that puts the cash straight into aforementioned bass player's hand. A strange story of a scam, the following is an outside view of what truly happened in... the car wash zone.

Well that beginning sure was cheezdick enough. Anyhoo! Let's just say this friend of mine (but we are so close it seems like we are almost related) got a job at a car wash in a state where it gets really cold. He, like me and all the rest of you, had been working a lot of jobs in the past few years where his paycheck barely made "ends meet" (as they say). He tried again and again to save money, but how can you save money when your paychecks leave you only about $20 a week to live on?

Then he gets the car wash job. His first day there he noticed something very strange about the whole operation. Perhaps even then he detected the leak which would allow him to embezzle what probably adds up to tens of thousands. After further observation of the system (how things were rung into the register, etc.) he saw a sure fire, fool proof shot. I shall set the scene.

There were three car wash prices. If the person who wanted a car wash had purchased gas, the car wash price was knocked down a couple bucks. There was no receipt needed to accompany the money when it was put into the register. So there it was. When someone comes through the car wash, even if they didn't get gas, you just ring it up as a coupon wash, and keep the extra money for yourself. Simply fucking brilliant, isn't it!

This might seem like small potatoes, but like I said before, this is a state where it gets very cold. Where there is extreme cold, there is usually snow. Where there is snow, there is salt poured on the roads. And where there is salt on the roads... well, let's just say if you know anything about the body of an automobile, the salt that keeps your tires on an icy road will supremely fuck up how your car looks... unless, of course, you take it to the car wash. ha ha, he he! It's fucking brilliant!

The day after the first big snow, he realized how truly genius his plan was. The cars lined up practically all the way down the street. None of them were buying gas. The scam was in full effect. He looked at every car as another couple of dollars. Thusly, he didn't even mind being at work.

On that day and everyday for weeks to come, he would make $400 a day,

easily. All it takes is a willingness to steal... and I'm sure you could work out a similar situation where you work. It is incredible how easy they make it to steal from these workplaces.

Fuck the corporations, rip them off if you can get any good from it, and take care of yourself.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

Last Issue, I made a terrible mistake. I wrote something along the lines of THE OFFSPRING being a band who have dealt with their fame with integrity. I was wrong. They just signed a 4 album deal with Columbia records (Sony). This is the exact same record label that thought death metal was going to be big a few years back and signed, fucked over, and quickly dropped several Earache bands. This depresses me because I've always liked THE OFFSPRING pretty good, I remember when they were just a straight edge band who wrote horror lyrics. They got 7 million dollars for signing to Columbia, who purchased their worldwide rights from Epitaph for 6 million, plus a distribution deal with Sony's "independent" distribution arm, R.E.D.. This makes the enjoyment of listening to their CDs go down quite a bit, and of course I'm not going to purchase their new CD. Why? I don't really know. I've never had a problem giving Sony money in the past- looking around my room I see a Sony VCR, CD player, and several blank audio and video cassettes. Most of the demos I get are on Sony blank cassettes, so I guess a lot of other punks don't mind giving them money, either. But still, it's just something about them trying to incorporate the underground that makes me not want to buy their CDs. And of course, I'm not naive enough to think that missing my purchase of their new CD will affect the OFFSPRING any, but I'll feel better knowing that I didn't buy it.

On a better note, GREEDO, one of the bands that was in my first column, has just finished recording their debut CD and I was there, acting as co-producer (and even got to do a few backing yells). It was a lot of fun and their CD should be out soon so look for it it's good punk, along the lines of SCREECHING WEASEL's "Boogada x3" album.

And as for future CD recorders, RATIONAL RESPONSE have a pretty good straight edge hardcore minus the macho metal shit tape out They have some original touches, with 5 songs, and a decent production. 24245 Trevino Dr./ Valencia, Ca. 91355. ELEMENT 44 play thrashing punk with harsh, screamed vocals, along with softer female vocals sung over them. Pretty interesting stuff. 4 songs, decent production. 580 Nansemond/ Portsmouth, Va. 23707. MISTRUST play melodic political hardcore with enough hooks to keep you going throughout all 7 songs. Lots of leads and a bouncy bass you'll probably like this. Good production. Box 1034/ 1720 Douglas St./ V8W 2G7/ Victoria, B.C./ Canada. Another melodic band, but more on the punk side (with female vocals) is TRIXIE BELDEN. Only 3 songs on this one (and one is an instrumental), it's a bit too poppy for me. Someone should love it. 439 W. 51st St. #3w/ New York, N. Y. 10019. I was surprised to receive a new demo from DRESDEN 45, an old Houston hardcore band who put out 2 EPs and an LP, then relocated to California. This tape features 2 songs, both mid paced metallic hardcore numbers with galloping drums and decent production. 601 S. Cloverdale Ave #400/ Los Angeles, Ca. 90036.

APNHEH (that's Greek) play pretty decent mid paced hardcore with gruff vocals and a strong bass line. 11 songs, decent production. 15 Bay 17th St./ Brooklyn, N.Y. 11214. URKO thrash out some great, solid hardcore that reminds me a bit of HERESY. They have some catchy riffs and good musicianship to boot- check 'em out. 8 songs, good production. The Flat/ Silver Court/ Silver Street/ Boston Lincs./ England PE21 6JR. DIVINE BONER play some rockin' punk with a good punk guitar sound and a bit of melody as well. 6 songs, good production. Leliestraat 39A/ 8441 De Heerenveen/ The Netherlands. ABSTAIN rip it up with some intense, crusty thrash along the lines of DROP DEAD and DISRUPT. Great, mean stuff. 8 songs, good production. 19331 Stefani Ave/ Cerritos, Ca. 90703.

MANNER FARM are this month's BAD RELIGION influenced band. They have their own original flourishes, unlike most of the BAD RELIGION sound alikes, but there's no denying the comparisons. 8 songs, good production. 20605 39 M Ave/ Laughly B.C./ V3A 2V7/ Canada. THE HAPPY CYNICS do some catchy, tuneful, enjoyable hardcore with just a slight bit too much echo on the vocals. Good, toe-tapping stuff. 5 songs, decent production. 1704 N Goldenrod suite 101/ Orlando, Fl. 32807. FEDAYKIN (the names refers to the death squad commandos in James Herbert's *Dune* series- read a book!) blast out violent noizcore, along the lines of those bands like BUKA that were so prominent in the scene back in '91. 12 songs, decent production. P.O. Box 471/ Allston, Ma. 02134. THE CERVICAL SMEARS play crunchy, catchy, bouncy punk with goofy lyrics. Pretty cool. 9 songs, good production. 5 Clifford Manor Rod/ Guildford, Surrey/ 6U4 8AG/ U.K. SAVILLES play grinding, original, tortured hardcore with vicious vocals, a bit like later C.C.M.. Great stuff- 8 songs, good production. 5 Patterson Terrace/ East Kilbride/ Glasgow G75 0BA/ Scotland/ U.K.

And that's it for this month. As always, I'm at: P.O. Box 2584/ Conroe, Tx. 77305. Carpe noctem.

Teenage Suicide

WITH NICK FITT

Another darling year at Attleboro Shit Hole has just winded to a close. By the time you read this I'll be well done with my Sophmore year in high school. On my time, I'm just getting out.

As a year (and all kids in school measure their time in units of 180 days or so known as "school years) it was pretty eventful. I got an MRR column, I spent some time in a mental institution, I was threatened by fascists for everything from my ethnic background to things I say in a San Francisco based punk zine.

One thing I'm dealing with at the end of this year is how fast my life is passing me by. I'm 15. I know that sounds young, and it is, but it seems like only yesterday I was running around the grounds of Royal Park Apartments with my friends playing football and riding bikes. Time is just charging ahead in the one life I'll ever had. Most of my friends are heading off to school next year and I'll probably not be that good of friends with them after they come back.

One of the major parts of being a teenager is questioning. Questioning everything around you. Looking for answers. Looking for some secret that will explain the shit you are neck deep in.

These are not just the ramblings of adolescent psychologists. I sometimes feel like a new kitten who's spending their first day away from their mother. I walk around a lot, a hide a lot, and I spend most of my time wondering where the fuck I am and what the fuck is going on.

Life is a very confusing thing. For all I know the world didn't even exist before I was four years old or so. It seems like I was just put here one day for no rhyme or reason and I don't really know where I am. I often look out of the window of a moving vehicle and look to the sky at night. I wonder if there is anything else out there. Are there other intelligent (and I use that term in the loosest sense) beings out there? Is there a god? What was the world really like six thousand years ago? The answers I get are no, no, and how the fuck would I know?

The other day I was sitting in my German class and it finally hit me, the one cold, hard fact I could never escape. The one problem that I can't run away from, avoid or bullshit my way out of. I fully realized that I was going to die. I had never really thought about it before. I guess I always kind of knew that I was going to die. But the full weight of it didn't hit me until that day sitting in German. I am going to die. One day, Nicholas J. Fitt will no longer be in existence in any way on this planet. One day no one is going to remember who I am.

This hit me pretty hard. The other thing I spend lots of time thinking about is whether or not we, as a race, are totally doomed. Nothing lasts forever. Not the dinosaurs, not stars, not countries, not planets, not even Conflict. One day, everything that I know and hold dear will be gone.

The world is a pretty fucking scary place. It's a place that no one really has figured out, it's a place that I don't have figured out, and it's a place that no one will probably ever figure out. This also bothers me. It's the one thing that no one can explain to me. Not one person. It sucks. It's the one thing that I never have any chance of understanding.

So what am I saying all this for? I don't know. Mostly because I've been thinking about it, partly because I have a deadline in ten days. It just seems relevant. If you want to look deep inside the mind of the adolescent, you need to fully understand the weight of our situation. We are living in a world that everyone says is coming to an end, or is at least going to complete shit. We don't understand totally where we are.

Adults don't either. The only difference is that we feel alone. We think that everyone else has got their shit together except for us. That is the true nucleus of adolescent psychology. I guess that's all I really have to say... does anyone out there know what the fuck is going on? I sure don't, but I can't help be curious as to whether or not other people have a clue.

ENDNOTES

1. My mailorder is getting going. We have H100s and Spazz patches for fifty cents AND a stamp for every four. Please send money in well concealed cash or money orders made out to Josh Gravel to Strange Men In Trees, PO Box 666, Woonsocket, RI. I don't know the zipcode and I'm too lazy to look it up, so you'll just have to wait the extra day.
2. I turn sixteen in August. August 11. Yippee. I can get employed at a place other than McD's. Fun.
3. Please send letters to me. 404A South Main Street, Attleboro, MA 02703.
4. Any bands looking to play around Providence or Boston give me a call. Send demos to the above address. Call (508)226-DULL.
5. The second best demo I have ever heard is the one from the kids over at Fedaykin. Send three or four dollars to Craig at POB 471, Allston, MA 02134.
6. I'm willing to give head for out of print Slap-A-Ham stuff. Or money... whatever you prefer.

Count Your Lashes Out Loud

Queenie

"So, do you shit down men's throats?"

"I don't know if I'd be into all that. You dressing up as my mommy and calling me Daddy and the good kid/bad kid schoolmistress shit."

"I bet it takes a lot to satisfy you, huh?"

I had the greatest conversation tonight. My friend mentioned stereotype after stereotype of "typical" sadomasochistic behavior and play. Although he did preface many of his statements with, *"I bet other people ask you..."* I got the feeling he's not all that clear about what's real and what's mtv. A while back, I asked him if he wanted to go out and play with me. I said that like one would say, *"can the beaver come out to play?"* He took it to mean did he want to get down on all fours and bark like a dog. Patience, little boy. First we have dinner... Barking, as well as other canine activities, is a privilege that needs to be earned. Actually, in all my days in the scene, never once have I had a guy ask me to shit on him. Rather unfortunate since far too many deserved it.

And why is it that everyone visualizes only the extreme kinkiness of kinks when they think about sm scenes? Scenes like "The chocoholic and the dental hygienist," "My family sold me as a slave on the black market," and "Daddy's a girl too, see?" require far too much work and preparation, not to mention money, for most of us to do them regularly, if at all. I hate to disappoint, but most of my scenes are just my fantasies come to life. My imagination may be a little kinkier than most, but maybe not. I just do whatever turns me on. And when I get bored of that, I take on a new role and do whatever turns her on. No guilt, no hangups, no baggage. Just the open, honest pursuit of complete and total pleasure. And scenes set the time and space to play, act and be whoever I want.

There is nothing more frustrating than having to break character in the middle of an otherwise fantastic scene. I try to do everything I can until I am forced to safeword and stop altogether. But sometimes things are not going as they should. Especially, but not exclusively, if one or both of the players is inexperienced. Many novices learn the little nuances of sm (how to get into roles; the correct technique to whip someone without leaving marks; that nipple clamps hurt so much more coming off than going on; etc...) by playing with experienced players who already know the ropes. I'll play with greener folks, but I know I need to stay in the driver's seat at all times. Easily done when I'm playing mama dominant, but if I happen to be the submissive, it's a lot trickier. I remember one fun scene where I happened to break free from my "attacker's" hold and attempted to outrun him only to realize that no one was chasing me. Now what? I can either yell, *"Oh no! Please let me go! Please don't come after me again!"* or just end the scene by running all the way to my neighbor's house and calling 911. Lucky for my little newbie, I wasn't ready to stop just yet. He eventually got the hint, but only after I faked tripping over a tree root, strangely growing in my hallway, and screamed, *"With this sprained ankle, he's sure to catch me and punish me mercilessly for even thinking of escaping..."*

Ah, a letter...

Dear Queenie,

I just met a new lover who is absolutely amazing! When we first talked about S/M, she said that she was a switch, but much more of a top. Which is great because I'm a total bottom. Now, I'm finding out that she is much more of a bottom than she first admitted. It's like we're fighting to see who gets to

be submissive. The other night, we were having this amazing rape scene and I was struggling and trying to fight against her. She said that she thought I was trying to top her so she gave up control right in the middle. I was livid! I know she was just looking for any opportunity to get on her back. I can switch, but not in the same scene. And definitely not when I'm already in total bottom space. I can't play with someone else, but I can't help wanting to be with a real top. Any advice would be helpful, Sybil

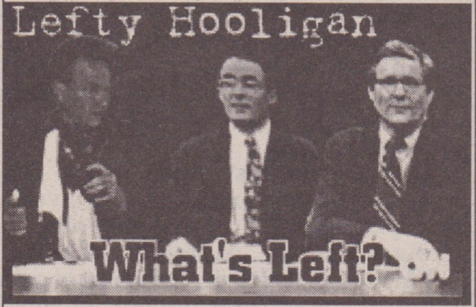
Dear Sybil,

I think you need to sit down and clarify your roles with each other before you play again. You'd think sex and sm would flow better if you're already lovers, but negotiations are still necessary to clear away any misconceptions and to discuss what you each expect and want out of play. It also sounds like your partner needs to be a little more honest with herself, as well as to you, about how she really feels. Maybe she just wants you to take the reins for a while. Or maybe she realized that it's not always better to give than receive. Regardless of her reasons, renegotiating roles and responsibilities in the middle of play, especially one as potentially charged as a rape scene, is selfish and irresponsible. Possibly the worst scene to leave your submissive feeling unfulfilled and needing to ask for more.

If you decide that you are both actually bottoms; join the rest of San Francisco! Since you can't play with others, there may be a couple of ways to keep them home sm fires burning. You can try scenes that don't have a distinct dominant/submissive dynamic. For some homosadomasochistical relationships, it's the perfect compromise. But if your excitement is tied securely to the power struggle, this probably won't satisfy. If you're both willing to switch, why not just take turns? *"Ok, you get be the naughty little boy this time, but next time, it's your turn to be the mighty queen of the Alien Avengers."* If scenes involving sex, like your rape scene for example, make you particularly submissive, bottom for these and then wield the whip for the scenes that brings your lover inextricably to her knees. Hope this helps!

Now, all you perverts out there, mark your calendars! San Francisco's 13th Annual Folsom Street Fair is scheduled for September 29. Folsom St. is the largest gathering of perverts in the world. Freaks, fags, leatherdaddies (and mommies), butch tops, hard-core bottoms, fetishists, bikerdykes, scat girls and piss boys, along with many other assorted sick and twisted fucks come together to celebrate sexuality: to openly preen and proposition; deviate and devour; and funk, flash and fornicate! Clothing is optional, but if you must, try not to clash with the color flesh. And check your morals at the door cuz it's playtime! I'll be sure to give you all a detailed report on the festivities, but check it out for yourself if you can. You'll be sure to find all the resources and information you need, safe places and clubs to meet other players, tips that will improve your backhand and stroke, plus more deep down dirty sexual energy than you ever imagined possible.

Hope to see you all there. And if you happen to run across the sex worker issue of *Black Sheets*, look for e's titillating photo spread of one of my closest playpals. Doesn't he have a nice smile? Til next time, play hard.



Hello, my name is "Lefty" Hooligan, and I'm a collectivist.

No, this isn't an AA confession. I'm actually proud of being a collectivist. Collectivism isn't just about eliminating private property and socializing the means of production. Last column I made the equation that individual rights are based in social power. Further, not only is the individual a social product, but individual fulfillment is frequently social as well.

There's a story that a pharaoh of ancient Egypt who, wishing to discover humanity's original, primal language, consigned a group of newborn infants to be raised in the deaf and dumb servant quarters of his palace. After five years, all the children "spoke" fluent sign-language. In Rudyard Kipling's *The Jungle Book* fantasy, the child Mowgli is raised by wolves, only to realize his humanity and return to his people. In every instance of humans found raised in the wild by wolves they turned out, socially, to be wolves; behaving as wolves, communicating as wolves, and thinking as wolves (see *Apocalypse Culture*, ed. Adam Parfrey). We learn the concept of individualism, even the word "individual" in social circumstances; raised in families, educated in schools, and involved in society. We are individuals because of social interplay, not despite it.

Unfortunately, the most vocal individualists among us so rarely go the route of Theodore Kaczynski in dropping out of society and living as hermits in the wilderness. These ardent individualists would die without their e-mail, snail mail and telephone, and they'd go crazy without regular human interaction, even if that interaction amounts to outraging other people with their individualism. Such fierce individualists would chose a so-so fuck with another person over their dependable wanking hand in a New York minute. Clearly, much individual satisfaction is dependent upon being social.

I'm bringing up the issue of collectivism because, while I'm all for "fucking shit up," I think it's far more effective to do it collectively rather than individually.

I've worked at jobs where some of my "fellow workers" were out-and-out slackers. They came in late and left early, fucked up constantly, and goofed off whenever possible. They didn't do this as a protest against capitalism, or even as a blow against our boss. They did it because, individually, they were shitheads. Frequently, their workmates wound up taking up their slack. More often than not, everybody was punished for their mistakes. Not a few times their fuckups endangered other workers. Needless to say, we wound up resenting these assholes more than our boss did.

Then, I've worked at jobs where the basic assumption on the floor was that you did as little as possible, and you had a good time doing it. There was a clear sense that management and the owners were "the enemy." There was also a clear sense that we, the workers, were a power-unto-ourselves, non-unionized but nevertheless capable of creating and enforcing our own working conditions. Words like "class war" and "liberated zone" were never vocalized. They were the reality nonetheless.

The movement from a few idiot slackers to a workplace-in-revolt is crucial. It's the movement from individual lack-of-awareness to collective self-organization and self-awareness. Yet, it's not enough.

We have to become aware that we are organizing ourselves against society's bosses and owners. Traditionally, that's meant unionism. Trade, or industrial, or revolutionary unionism. I've expressed the "Hooligan line" on unionism before. It too is not enough. Unions achieve modest reforms in exchange for disciplining the working class to the basic needs of capital. They don't emancipate the working class.

What about unionism's left-wing though? There's folks left of Sweeney's regime in the AFL-CIO these days, and I don't mean your Leftist labor vultures—

those political formations and parties, invariably vanguardist or social democratic, that swoop down on the union movement at the first sign of militancy in order to pretend to lead it. I'm talking about sincere rank-and-filers, even democratic-minded union officials, within the trade union movement attempting to push things to the left. What about them?

I'll begin with *Labor Notes*, published monthly by the Labor Education & Research Project (16 pgs, newsprint, 8 1/2x11, bound; sub: $20/year; 7435 Michigan Ave., Detroit, MI 48210). It goes to great lengths to present its credentials, to include providing a list of endorsers from the union alphabet soup in the AFL-CIO, no doubt to clearly distinguish itself from the aforementioned Leftist labor vultures. Yet it is clearly not an AFL-CIO house organ as it regularly criticizes that trade union federation's policies and activities. Number 203 (Feb. '96) features an article on the Staley Caterpillar strike that lays the blame for that strike's defeat squarely at the feet of "the leadership of our international union," and the UAW is criticized for winning their strike against GM by giving up on the issue of outsourcing (#206, May '96). Efforts to democratize the UAW-IAM-USWA merger (#204, March '96 & #206, May '96) are reported. Opinion pieces call for cleaning up the hotel union HERE (#204, March '96), and criticize the AFL-CIO's Organizing Institute for relying on 23-year-old college student trainees in its current organizing campaign, calling instead for a membership-based, grassroots network of "organizing locals" (#205, April '96). In all, it's a pretty thorough effort at reporting and analyzing the daily struggles of unions and unionists from a bottom-up perspective within the trade union movement, not beholding to its leadership.

The value of *Labor Notes* is in its reporting of rank-and-file working class activity. Aside from often lengthy articles on strikes and other job actions, it has numerous bulleted FYI columns such as "NewsWatch," "Solidarity Network," and "Resources." *Labor Notes* delves into "cutting edge" organizing tactics in the trade union movement, such as spreading labor actions into the community via boycotts and community organizing (#205, April '96), and engaging in civil disobedience (#203, Feb. '96). It's North American coverage is strong, as in #202 (Jan. '96), which reported on Canadian union efforts to fight cutbacks and on Mexican workers at the Ford/Cuautitlan plant outside Mexico City fighting for an independent union. There's a good deal of international analysis as well, for instance articles on "How Daily 'General Assemblies' Kept Rank and File in Control of French Strikes" in #203 (Feb. '96) and "The German Metal Union and Immigrant Workers: Lessons for the U.S. Labor Movement?" in #205 (April '96). *Labor Notes* also publishes pamphlets and books on union organizing, and regularly conducts labor organizing classes.

Yet when we get to the overarching, social strategies and goals for traditional "organized labor," *Labor Notes* demonstrates its fundamental weakness. The debate seems to range from whether or not to endorse "progressive unionism" on the Democratic Party's left-wing (#206, May '96), to whether or not to call for the formation of an independent labor party *a la* Labor Party Advocates (#205, April '96). Don't make me explain why whoring out to the Democratic Party is bad. I'm bound to get violent. Let's talk about the present union-based movement to form an independent labor party instead.

Tony Mazzocchi (Presidential Assistant with the OCAWU/AFL-CIO; don't you fuckin' hate all those initials) gave a lecture at Harvard U on 2-8-96 on the desperate state of the US labor movement and on forming a new labor party. David Barsamian subsequently interviewed him. The whole thing was broadcast on NPR, and is available from Alternative Radio (AR transcript/tape, $9/$12; PO Box 551, Boulder, CO 80306). Mazzocchi's Labor Party Advocates can be reached at PO Box 53177, Washington DC 20009.

Mazzocchi's version of an American labor party is actually quite interesting.

"So we had a conception that we ought to build a political party that doesn't run candidates initially, for the immediate future, or even the distant future, maybe, but begins to pound out a working people's agenda so we could influence the national discussion [...] an alternative that allows for organizing on a grass-roots level [...] that lays out clearly a new vision of what society's about [...] that has an agenda that speaks to the broad interest of the American people, an agenda that's going to elevate consciousness, that will make people realize that their interests are tied up with the interests of people who sit across the collective bargaining table from these enormous transnational giants."

Replace references to the "national discussion" with the "proletarian movement," the "American people" with the "working class," and you have the aspirations of any decent revolutionary organization, any communist party that is neither vanguardist nor social democratic, any movement that is extra-electoral and anti-statist.

Mazzocchi's national orientation cannot be ignored however. He cites the Republican Party's crushing defeat with Goldwater in 1964 and that party's return to grass roots organizing, eventually bringing Reagan to power, as a disturbing paradigm. That he all-too-easily concedes that "the AFL-CIO and the labor movement are still deeply rooted in Democratic Party politics" clinches his deference to the electoral process, and eventually to his precious labor party playing handmaid to the Democratic Party. Mazzocchi's suggestions for social reform are quite daring when compared to that of today's staid trade union movement and the Democratic Party's left-wing, but reformist they remain nevertheless.

"I'm for a $10 minimum wage. I'm for a guaranteed wage for everybody in this country. I'm an opponent of welfare. I think it's a silly system. We ought to provide a job for everyone. But if we don't have a job, they should have a wage, a living wage [...] I think a 30-hour work week is important to provide more leisure time to people [...] We should have a progressive tax system that fairly distributes money [...] Sabbaticals. You work ten years, five years, get a sabbatical. That's the best affirmative action program there is. Let people in at the bottom, let people out at the top at full wages [...] The idea of free education should be a vision that we reinvigorate."

Nice, pleasant, liberal; but no social revolution.

Mazzocchi distills his notion of a labor party in stating that: "we need the type of political environment where labor begins to reassemble the power it once possessed in order to do for Americans what it's historically designated to do, and that's to constantly acquire a greater share of the pie." I got no problems with labor regaining its social power. But why not go for the whole damn pie? Or the whole damn pie shop?

Mazzocchi appears to be the pragmatic type. He's also a student of American third-party history and a long-time participant in the post-WWII US labor movement. Yet he doesn't recognize the basic strategy that, in order to gain an inch, one must demand a mile. Problematic indeed. We'll get Mazzocchi's liberal reforms only by threatening credible, broad-based social unrest. If we start merely with demanding his liberal reforms, the working class struggle will be dead-on-arrival.

Seriously organizing for social revolution is often the only way simple reforms become reality. The threat of labor "anarchy" in the late 1800's/early 1900's gave us the 8-hour work day and the 40-

hour work week. The threat of labor "communism" in the 1930's and '40's gave us the New Deal's Wagner Act, unemployment insurance and social security.

Not that I've given up on social revolution, mind you. A revolutionary situation is far more elusive even than revolutionary rank-and-file labor militancy however. It can't be forced. Rather, it arises out of a confluence of individual, social and objective factors. The willingness and the capacity of the working class to take social power might help to advance a revolutionary situation into all out social revolution, but it is not entirely necessary for the creation of a revolutionary situation to begin with.

Sweeney's AFL-CIO is looking to resurrect a militantly reformist trade union movement in the next decade. "Kicking it all over" won't be on that labor federation's agenda, but their conventional labor organizing campaign is bound to create ripples. Maybe even waves. Labor Party Advocates have held their founding convention June 6-9 in Cleveland, Ohio, so this new labor party effort is now a factor. If all we get by organizing for social revolution outside of these campaigns is Mazzocchi's modest reforms, well then, that'll be about par for American history. Yet if the next decade of labor unrest does give rise to a revolutionary situation, having segments of the working class prepared for social revolution will be invaluable.

That about wraps it up on "organized labor's" left-wing. Keep sending your newspaper clippings and interesting, newsworthy items to me c/o MRR.

...ALL THE NEWS THAT FITS...

ALTERNATIVE LABOR NEWS SOURCES: *Counter Information* comes out of anarchist circles in England and is remarkably packed with rousing news. It's an 11x17 typeset publication folded in half, newsletter style; or at least no. 45 was, covering March/April/May '96. Aside from several labor stories, no, 45 presented a couple of community struggles against privatization, various prison issues, a number of international reports, an article each on resistance to deportations, eco-guerrillas and organizing the unemployed, opinion pieces against voting and the Russian occupation of Chechnya, and a column called "World to Win" featuring some 11 wide-ranging news snippets. In particular, the article on November/December '95 in France showed a wider use of social strikes than I'd previously known and reported. Workers took over power stations and set cheap or free electricity rates. Striking postal workers made sure that benefit checks reached state pensioners and the unemployed, and striking garbage workers continued to clear rubbish in working class neighborhoods. "This self-organization, this ability to directly manage production purely to meet social needs, should be emphasized," *Counter Information* in turn quotes *Le Monde Libertaire*. *Counter Information* is available for free, but I'd send a nice donation c/o Transmission, 28 King St., Glasgow G1 5QP Scotland. *Collective Action Notes* is back with #10 (April-June '96). It's their as usual excellent international issue, and they've gone to an 8 page newspaper format to cover working class struggles from Albania to Zimbabwe, some 70 plus countries from August '95 through February '96 in the thorough "Strike and Struggle Roundup." A single copy is free/donation requested, a subscription to the bulletin is $7/year (CAN, POB 22962, Baltimore, MD 21203, USA). Their sub says it includes pamphlets and an annual issue, though I'm not sure if that includes something called "From The Bottom Up," *Collective Action Notes'* reprint of three classic essays by one of the first council communists, Anton Pannekoek. That can be had, separately, for $3.50 US/£5 UK.

So, there I was sitting on this hard wood bench in the disgusting Florida heat. So what if the air conditioning was on, it was still fucking like a hundred and twenty or something, and I could feel my balls glued to my thighs. The left ball against my left thigh. The right against my right. And that doesn't feel so good. So I would kinda stretch my legs apart, well, as much as I could with the tight Levis I was wearing. And then I'd feel the skin on my balls kinda peel from the skin on my thighs. So, I'd relax, put my legs kinda near one another again, and the same thing would happen. This went on for quite a while. Actually it went on the whole time all these people in funny black outfits were singing these really strange songs on stage. Stuff I'd never heard before. And the people sitting on the hard wood benches next to me were all singing along. So I kinda moved my lips and stuff and made believe I knew the words. The two people seated to my right looked over at me, saw me lip-synching, and just smiled. That nothing smile. The same nothing smile that everyone in the damn place seemed to have. And they looked at me with their big, wide open eyes. That stare. That stare that said absolutely nothing. Nothing. Not, "who is this guy and why is he doing a Milli Vanilli impression", not "there are streams of sweat running down his face, he is not used to the Florida heat, and therefore must be a Yankee". Not, "I bet his testicles are attached to his legs, and if I tried to pry them off, the skin would rip off his balls like the mouse's legs come off every time I rip them off the glue-traps." No. Their look said nothing. So I gave them the same nothing look back.

Finally, the singing stopped, and this guy with a big black robe gets up on the stage. Everyone stood up and said something. But I couldn't understand what they said. I don't think I heard them. I was too busy screaming from the pain I had just given myself by standing up. I think my balls were still attached to different legs. "Greetings everyone," the creepy guy in the black robe said to everyone in the room. Everyone said "Greetings" back, and then they all sat down. I did too. "How is everyone?" asked the man in the black robe. I looked at him closely. He had blonde hair, and was kinda balding. He looked to be in his mid to late thirties, and showed some wrinkles on his face. His eyes were a very clear blue, behind the thick lenses of his wire frame glasses. Something about him made me very uneasy. But something about most people in Florida does that to me. He really didn't have that blank nothing look that everyone else seemed to have. He seemed to have another look in his eyes, something more, um, sinister. I don't know though. It was hot as shit in there, I could hardly breathe, and maybe I was just seeing things. But somehow, this guy reminded me of every fucking mass murderer I'd had ever seen on television. There was just something about him.

Everyone in the room said they were fine, and the man in the black robe nodded his head. Then he told everyone that today was a special day. He said that today there was a new member who was prepared to join us. To become one with us. To join our rituals, and accept Christ into his heart. Fucking church. I wondered who the poor sucker was. Then the man in the black robe said something that made my heart stop. "Will our new member, George Tabb, please come to the front so we may baptize him in the name of our Lord, Jesus Christ? " But let me back up a bit.

I had friends in high school. Not a hell of a lot of them. But enough. I was

able to drink with them, hang out with them, bag groceries with them, go to the drive-in movies and see porno flicks with them, and once in a while cry on their shoulders. Things friends are for. But when I got to college, I found that I didn't really have any anymore. I mean, sure, I had my pal Louis from high school who had already started school there, and I did have my KKK roommate, Jim, whose father was an imperial wizard of the Ku Klux Klan, but both these guys were preoccupied with their own stuff, and were not really there for me. I mean, Louis was scared as shit of everything, and just wanted to go home from college, and the only thing Jim really wanted to do was make his father proud by fucking up as many "niggers and kikes" as he could. Of course he didn't do any of that, and his father made him painfully aware of his failures every time he visited.

So I was kinda friendless. Except for the guys in the dorm lobby. We'd hang out and play Space Invaders all the time. But when I ran out of quarters, they kinda didn't want anything to do with me anymore. I did manage to befriend that lady behind the dorm information desk, and she would always tell me the same thing. "George, you just have to go out and meet people. This is the University Of Florida. There are lots of different types of people here. Surely you can find some friends". And I would always tell her she was right, and I would find some friends starting tomorrow. Then I'd make her change another dollar for some more quarters.

So when Blake Needlemeyer sat next to me in Freshman Bio 101, and said "Howdy," I felt good. I said "hello" back to him and he smiled at me. A smile that really didn't seem to say anything. But I didn't mind. I was just happy he was talking to me.

After class Blake asked me if I wanted to go to the Student Union Cafeteria, and join him for lunch. I told him that I had no other plans, besides my English Class, which I felt like blowing off anyway. So I joined him for lunch.

We got on line in the cafeteria and I got a good look at Blake. He was about six feet tall, had straight brown hair, brown eyes, and a sort of pointed nose. He was wearing a flannel plaid shirt, and regular blue jeans and sneakers. We ordered our food, me getting the school hamburger which looked more like a used hockey puck, and Blake getting the diet salad. I asked Blake why he ate that shit, and not real food, and he told me he had to keep his body and soul in shape. What ever.

We sat down at our own table, put our backpacks under our chairs, and then began to eat. Well, I did. As I was trying to bite through the puck, I noticed Blake quietly moving his lips, while his eyes were closed. I continued to bite down hard, and finally got through to the other bun on the bottom. The burger tasted horrible, so I put a ton of ketchup, mustard, and relish on it, and soon I was unable to taste it. Finally, Blake began to eat his salad, and we started to talk.

"So, George, where are you from?" he asked me. I noticed he had sort of a southern drawl, as well as what I think was a French accent. That would explain the fucking pointy nose. "I'm from New York," I told Blake. He told me he had once been there. To Buffalo. I told him I was from the city. He then asked why I was going to the University of Florida, and what my major was. I told him I was going to U of F because I had instate tuition, and I wasn't sure about my major. Perhaps film. He just nodded his head and smiled. That same smile. He asked me a few more questions, and I answered them the best I could. I looked him in the eyes when I talked to him, and he looked me in the eyes back. And all I could see in his eyes was my reflection.

Eventually I asked Blake about himself. He told me that he was born in France, and moved to Florida a few years ago. He said that this was his second semester of college, and he loved it. He told me he liked everyone he met, and really loved to study. I just kinda looked at him. I guess he wasn't such a bad or weird guy. I mean, hell, some people do like school, and do like to study. To me, it was just an excuse to get the hell out of my fucking house. But, well, to each his own.

We finally finished eating and Blake asked me if I would do him a favor. I said sure. What the hell. We were friends, right? And I needed friends. So Blake takes out a Polaroid camera from his backpack and gives it to some guy seated at the next table or something. He asks the guy if he will take a picture of both him and me. The guy agrees. Right before the picture is taken, I ask Blake why he wants a picture of us. He tells me that he likes to have pictures of his friends, and wasn't I one of them. I nodded my head that I was, and the picture was taken. In it I made the devil sign with my fingers over Blake's head. He just laughed, and mumbled something like "we'll see about that".

On the way out of the Student Union, I thanked Blake for inviting me to lunch, and helping me skip my English class. He told me it was no problem, and that he would see me next time in class. I smiled to him, and he smiled back. It was nice to have a friend.

The next day on the way to my first class, this beautiful blonde girl yells, "Hey George!" with a really heavy southern accent. I just ignore her and keep walking. She was not talking to me. "Hey George!" I hear her say again. And I still ignore her. Finally she runs up to me and two inches from my face she says, "Aren't you George, silly boy?" I tell her that I am as I smell her perfume and Doublemint gum on her breath. She says, "I thought you were. How are you this fine morning?" I look at her like she is from Mars. Or Florida. What the hell is this pretty blonde girl doing talking to me? I'm wearing a Ramones t-shirt, ripped jeans, and I don't even know her. "Well George, " she says, "I just wanted to tell you to have a nice day and I hope I see you later!" As she says this I look down at her tight skirt and all I can think about is if her pubic hair is the same color as the hair on her head. And how'd I'd like to find out. With my tongue. Then I look into her face. She is smiling. That nothing smile. And I look into her eyes. Again, nothing. So I look back at her crotch. It's what I'd rather look at anyway. She says goodbye, and I say the same. To her crotch.

After second period, I am walking to the McDonalds across from campus to get some more coffee and perhaps a hash browns. As I am crossing the street, some big jock guy says "Hey George buddy, how is it going?" I ignore the guy and keep walking. He can't be talking to me. I'm wearing a Ramones t-shirt, and ripped jeans. The big guy literally stands in front of me and again says, "Hey George buddy, how is it going?" I tell him it is going fine, but that any second we are gonna be run over by the cars racing up and down thirteenth street. We walk to the sidewalk. The guy than says, "Well George, have a great day, buddy!". I tell him to have the same, and scratch my head as he walks away.

A few hours later I am sitting alone at the cafeteria when these two girls come and sit next to me. One has long brown hair and is wearing wire frame glasses and a dress, the other has short reddish hair, and is wearing a college jersey. They ask me if the seats are taken after they have already sat down.

I continue to eat my hockey puck, which was becoming my daily ritual, and just kinda nodded at the girls. Finally one of them spoke.

"Hi George," said the girl with the red hair. "Hi George," said the other. I said hello back to them. I was beginning to worry. What was with everyone knowing my name. I mean, it was nice to have friends, but who the hell were these people? Maybe I had met them before, and had just forgotten their names. I do that

sometimes. Meet people and forget their names. And their faces too. But most of the time I remember something about them. At least that I have met them before. But these people? I had no fucking clue. I mean, once, this guy asked me what I thought of these pictures he was showing me, and I tried to remember where I had met him before. He slapped me in the head, and I then realized it was my step dad, Nick, and he was showing me pictures of my band. But I was drunk, and it was outside a show, and I had just got done throwing up all over myself and everywhere else. So that doesn't count.

"How are you liking the University of Florida?" the girl with the long brown hair asked me with her southern accent. I told her it was an okay place, and then asked her how she knew me. She looked me in the eyes and said, "we know everyone". In her eyes I saw, as usual, nothing. I got kinda scared, and said, "what do you mean you know everyone?" She just kind of giggled, and went back to eating her lunch. I looked over at the red head and asked her how she knew me. She pointed to the girl with the brown hair and said, "it is just like Mindy said". I finished my burger, gulped down my chocolate milk, and got the hell away from them. Damn Stepford Wives or something.

That night as I was playing Space Invaders in the dorm lobby, a new guy started to hang out. He watched us play for while, then asked if he could play the winner. We said "sure". The other guy lost, and the new guy sat down across the Space Invaders table from me. "Hi George," he said to me and smiled that nothing smile. I looked at him. He was a black guy, about my age, handsome, and was wearing a University Of Florida t-shirt. I asked him his name and he said it was Ken. I said, "Hello, Ken." He said, "Hello, George". We played the game and I kicked his fucking ass. He kept pumping quarters into the machine, and I kept beating him. Every time he lost he would say stuff like, "gosh, darn, or yikes". Every time I beat him I'd say stuff like, "fucking A, motherfucker, or take that!". Ken would just laugh.

After we finished playing, Ken asked if I wanted to come back with him to his dorm room to study. I said that I really didn't like to study, but if he just wanted to hang out, that would be cool. So, I follow him to his dorm room, which is a couple of floors above mine, and go in his room. On one of the walls are pictures of half naked girls. With big boobs, and really nicely shaved tan lines. On the other wall was a big picture of Jesus Christ, and a couple of crosses and stuff. Ken pointed to the Jesus wall, and said that was his side of the room. Too bad. Then Ken asked me if I ever read the Bible. I told him that I once read the Children's version of the damn thing, but didn't like it too much. I told him that I remember something about some guy building like a tall building or something, but no one could speak English. A lot like New York. I also told him that I remembered reading something about some guy who builds a big boat, and puts all these animals on it. Something to do with them fucking one another. But I told him I was definitely not into bestiality. I also told him that I remember in the book they had pictures of this naked man and naked lady in a garden or something. And there was this big, huge ass snake. And that I liked that part. Especially the pictures.

Ken then showed me his Bible. It was black, and had lots of words, but no pictures. I told him my Bible was better, and that he should see how they drew this beast with these big horns and everything. And how this kid goes there when he was asleep. He said he didn't know about that part, then I told him I remembered it was from "Where The Wild Things Are", and nevermind, although, that book was better than the Bible. Ken just smiled at me. With the nothing smile.

"So do you mind if I read you some passages from this book?" Ken asks me as I am sitting on his bed looking at the big boobed girls with the shaved crotches. I tell him he can do whatever he wants. I was just happy to have a friend, and to be looking at cool pictures. Ken starts to read some crap from the book and I can't understand any of it. Something about so and so begetting so and so, begetting so and so, and what ever. After a few minutes, I told him that I really had to go to the bathroom. He told me to go right ahead, and then to come right back. I told him that I think it was gonna be a really bad number two, and that perhaps maybe we can see one another some other time. He nodded his head and said that was fine. And he smiled. The nothing smile.

The next day on campus was much of the same. Lots of people kept saying stuff like "Hey George," or "Hey there George buddy", or "hey, watch the fuck where you are going". I had a bad habit of like walking into the middle of the street. I was beginning to like all the attention. I felt like a celebrity or something. It was kinda nice. But I was also more than a bit scared. What if all these people were actually aliens from outer space, and preparing to attack earth? What if they could read minds, and that is how they got my name. What if they were going to wait until I slept, or masturbated, then enter me through my brain or penis, and take over me. Make me into one of them. Like the pod people. This was not good. But I kinda brushed it off. I mean, no alien is dumb enough to attack fucking Florida. But my heart started beating fast again. What if the aliens were dumb?

So, I'm sitting in Freshman Bio 101 again, and Blake comes and sits next to me. I say hello to Blake, and he says hello back to me. I tell him that I have had a strange week, and he asks why. I tell him that all these people keep saying hello to me, and I don't know any of them. He tells me that I probably just forgot meeting them. I tell him that that could be it. He smiles at me. Lovely.

After class Blake asks me if I would like to join him and a few friends for dinner. I tell him that I'd like to, and should I meet him in the cafeteria. He tells me that these friends have a house, about five miles off campus, and that I should really go. He says that they are having a barbecue, and are also going to have fried chicken, hot dogs, and hamburgers. I say, "Hamburgers?" He says, "Yes." I tell him I'm there. I was getting tired of eating hockey pucks. And besides, Blake seemed like an okay guy for a zombie.

So that night Blake picks me up from my dorm parking lot in a new car. I ask him if it is his, and he says that it belongs to everyone. What ever. We drive out like ten or more miles and finally arrive at this small house in the middle of fucking nowhere. I get out of the car and see all these people standing around the front lawn. In front of the Barbecue. As I get closer to them, I see some familiar faces. I see Ken, the black guy who has a bad version of the Bible with no pictures. I see that big jock guy who stopped me near McDonalds. I see those two girls from the cafeteria, Mindy, and whatever her name was. Then they see me and all come over to me and say hello. I say hello back, and feel my heart begin to race like crazy. I didn't like this. But I felt better when I saw and smelled the burgers on the grill. Ahhhh, food.

I ask Blake where the beverages are, and he tells me that there is a garbage can full of Coke on the side of the house. I ask him about beer, and he tells me that no one here drinks alcohol. That it is a sin. I let that remark slide as I go and get myself a nice cold soda. When I return, Blake tells me that we are all gonna sit down inside for dinner. I tell him it would be easier if we just got our own burgers and stuff from the grill, and went and sat down. He said that someone would bring

the food in. So I went inside.

The house seem pretty normal, except for all the pictures of Jesus all over the place. I mean, the guy has a beard. And long hair. He's a fucking hippie. And his picture is all over. I'll never understand it.

Anyway, we all sit down, and someone brings in a huge plate of burgers. The smell of them tickle the tip of my nose, and I ask Ken, who is seated next to me, to pass them. He says, "not yet". Then some guy who looks a lot like Charles Manson, or Jesus Christ, or who ever, sits at the end of the table. Well, he doesn't really look like them. Just in the eyes. He is balding, has blonde hair, and funny wire frame glasses. He says "Greetings" to everyone, and they all say that back. He then tells everyone that we have some new "friends" here tonight, and that we should all enjoy their company. Everyone around me says, "Hey man". So I say "Hey" back. Ken pokes me in the ribs and says that everyone said "Amen". Oh well.

Finally, Charles Manson Christ finishes welcoming everyone and leads all these dorks in prayer. I mumble along, saying the only prayer I know. "God is great, God is good, thank you God, for our food", and "over the teeth, and through the gums, watch out stomach, here it comes." Ken and Blake look at me through their supposedly closed eyes.

We eventually get to eat, after hearing how everyone is doing, and how great Jesus is and stuff. And the burgers are quite good. In fact, they are some of the best burgers I have ever tasted. It tell Blake this, and he says that "God works in mysterious ways". Then Ken says that maybe it is a sign to me. "A sign?", I ask Ken, "you mean like, 'Stop', 'Don't Walk', or 'Cattle Crossing'?" Ken tells me it may be a sign from God that I like the burgers. Uh huh.

Later that night, as I am on my sixth or seventh burger, I kinda start hitting on Mindy and her friend. I tell them that I have a leather jacket, but it is too hot to wear it. I tell them that I once met Joey Ramone. They ask what is so special about leather jackets, that hoods from the fifties wear them, and who is that Spanish guy. I tell them nevermind.

I make my way back to the bathroom in the back of the house. I take a leak, wash my hands, and think to myself that this is pretty great. I have made friends with a bunch of people, and they seem to like me, even though I know they think I am weird. As I leave the bathroom, I see that blonde girl with the nice crotch enter it. I am tempted to follow her in.

As I make my way toward the front of the house, I see a closed door. So I open it. I am nosy like that. I look in and it is an office or something. So I go in and close the door behind me. I figure I'll snoop around or something. Find their ray guns and their plasma photons. Or maybe their giant pea pods. And I wish I had. It would have been less scary. For what I saw on the wall was a lot worse. A lot. On the wall was a huge sign which read, "Cross Roads Church of Christ". I was at some Bible house or something. And then, next to the words, were some sheets of upcoming activities that were to take place at the house, and at some church located near campus. And next to that, well, I almost fainted. Next to that were many, many Polaroid photos of lots of the Cross Roads Church of Christ people next to other people. Straight people. And right up there was a picture of Blake and me. That picture that Blake had taken in the cafeteria a few days earlier. And underneath it it read, "George and Blake". That is how everyone knew my name. I looked at all the other pictures. Same thing. "Ken and Susan". "Mindy and Paul." Oh no.

So I go to leave the room, and in walks the leader guy. Charles Manson Christ. He asks me what I was doing in the room. He sees me staring at the photos. I tell him that I must have gotten lost, and where is the bathroom. He tells me it is across the hall, and walks me out of the room. Then locks the door behind him. I'm glad he didn't kill me.

I find Blake and tell him that I found the photos. He tells me that everyone here likes to know everyone else's name, and that makes things easier. Then Ken comes walking up, and Blake tells him about me finding the pictures. Ken asks me what I was doing snooping around, and I tell him I was looking for the bathroom. He just smiles. That nothing smile.

The next day there is a knock on my dorm room door. I say "Enter", like I hear on Star Trek. In walks Blake. With a Bible under his arm. I say hello to Blake, and he says "hi" back. He asks me what I thought of the party, and I say the food was good. He asks me what I thought of his friends, and I say they are okay. He then says, "They are your friends too, George". I thank him. Then he asks me if I have some free time. I, shmuck that I am, tell him I do. He says that is good, and starts to read Bible quotes to me. I ask him to stop, and couldn't we just talk instead. He says that that would be nice.

I ask him why he is into all this religious crap, and he tells me it is not crap. He tells me that he has found Jesus Christ, and that Christ is going to save his soul, so that he will not burn in hell. I ask him how he knows that there even is a hell and he asks me if I have ever looked at the covers of heavy metal albums. Oh yeah. He goes on to tell me that if my soul is not saved, Jesus will not love me, and I will burn in hell forever. I ask him if he is for real, and he says yes.

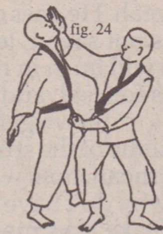
So we get to talking a bit more, and some of the stuff he tells me makes sense. I mean, how was the world created? And why do I have these strange urges. Then Blake asks me if I masturbate. I tell him that I do. He tells me that that is a sin against God himself, and for each time I do it, I will be punished very badly in hell. I figure that I am really, really in for it. I ask him how I can not be punished and he tells me to accept Jesus Christ into my heart, and I will be set free. That I will go to Heaven. I begin to worry. What if he is telling the truth. No one has ever told me any of this before. What if they never told me because they want me to burn in hell. That would be just like my dad. And step mom. I ask him how he knows all this stuff, he says Jesus has told him. I ask if Jesus told him personally, or by a letter or tape recording or something. He says that Jesus has given him signs. And I am one of them. He says that Jesus wants him to help me. That I am a lost soul, and need to be saved. He then asks me if I have ever had sexual intercourse. I tell him that I did not, but hope to one day. He asks if I have ever lied about having sexual intercourse. I tell him that I am a guy, and of course I have lied. He says that in God's eyes, that lie, and having sex out of marriage, and masturbation, are all the same. That I will be punished in hell very badly. I think to myself that that is not fair. Fuck. I haven't even gotten laid, and already I'm doomed to flames, and red hot pitch forks going up my ass. I tell Blake is there any way I can be saved, and he tells me to come with him on Sunday, and he'll see what he can do. I thank Blake, and tell him that he is a good friend for helping me out of this very bad jam.

So, I'm sitting on the hard wood bench in The Crossroads Church of Christ that Sunday, with my balls losing their outer skin to my thighs. It is really hot, and I am surrounded my zombies. But what the hell, it was better this than hell for an eternity. I knew that somehow I had to find Jesus Christ and save my soul. I had to find a way to stop jerking off, and stop telling untruths about getting laid.

The sweat was pouring down my face as the choir stopped singing and Charles Manson Christ took the stage and greeted everyone. He then commented on how hot it was, but nothing like the flames of hell. I wasn't so sure. Florida is a pretty miserable place. Any-

fig. 25

The Van Pelt
Stealing from our favorite thieves LP/CD

fig. 24


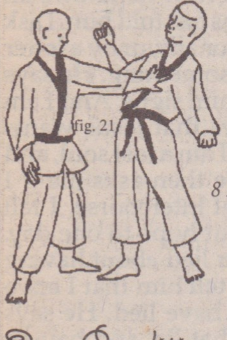
Native Nod
Lower G.I. Bleed 7"
2 new songs that appear on the CD

fig. 22

Native Nod
Today Puberty, Tomorrow The World CD
9 songs 30 mins.

fig. 17

1.6 Band
Broke Up CD
23 songs, demo and all

fig. 21


Chisel
8 AM All Day LP/CD/Cass

fig. 18

Rye Coalition
New Sheriff in Town 7"

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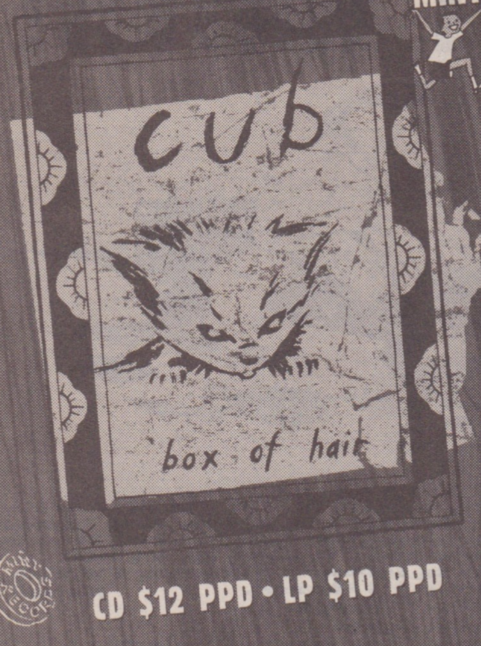

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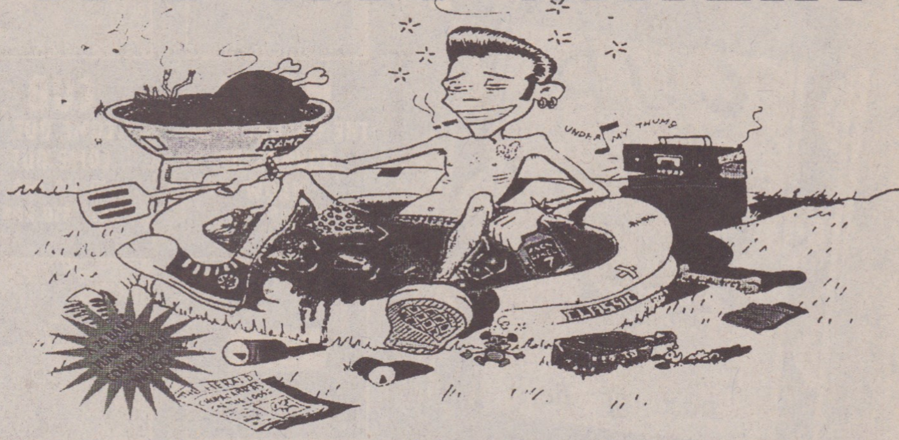

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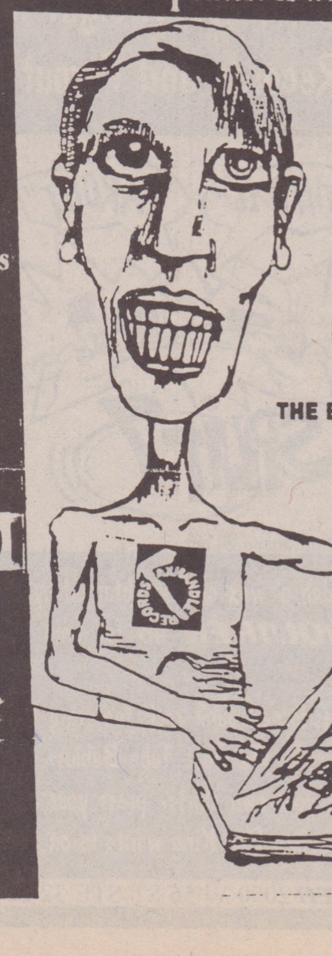

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"SAY WHAT?", ASKED POOH, OPENING HIS EYES.
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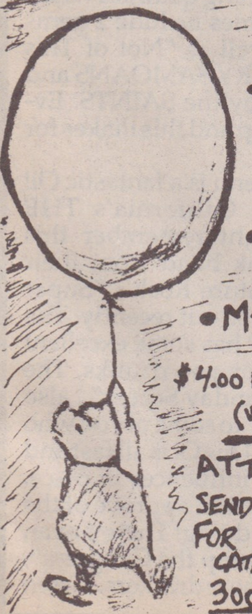
"THE SAME THING," SAID POOH



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way, he talks a lot about Jesus and stuff, and then says that they will have a new member join them today. I figure, this I gotta see, maybe it will set me straight about what is right and true. Then he calls my name out and I about faint. I look over to Blake, who is seated next to me and mouth the words, "what the fuck". Blake whispers to me that now is my chance to save myself from hell, and that he arranged this, and wasn't I glad. I almost killed him right there. So Charles Manson Christ in the black robe calls out my name again, and asks me to come forward to be Baptized. I kinda slump down in my seat. Blake pinches me real hard in the ass, and I jump up and scream "ouch". Then Charles Manson Christ says, "there you are, my son, please come up here".

So I walk to the front of the church and stand on the stage next to the guy in the robe. I look back at the choir, and they look at me. I look at the people seated on the benches, and they all look at me. With the same blank nothing look in their eyes. I'm not in church, I think to myself, I'm in the Village of the Damned.

"George Tabb," says Manson Christ, "are you ready to accept Jesus Christ into your heart?" I look at him and his wire frame glasses. I look at the bowl of water that he is preparing to dunk my head in. I look at all the blank looks and meaningless smiles of all the dopes all over the church. I think to myself about jerking off and getting laid. I think about telling people that I got laid when I really just jerked off. I think about thinking about jerking off and getting laid. Then I look back at the guy in the black robe again. I don't say anything.

"Well my son, are you ready?" he asks again. Just then I catch the eyes of Blake and Ken. And then Mindy. Do I want to be like these people? Sure they have plenty of friends. But do I want that blank look in my eyes? That nothing smile? I need friends, but not like this. And what about hell? If it does exist, could it really be that bad? A lifetime of jerking off, fucking, or at least bragging about it, and then flames. What's the big deal.

So I walk off the stage, and make my way to the back of the church and out the door. As I am doing so, Charles Manson Christ yells to me that if I don't accept Christ, I'll go to hell. I keep walking. Then he yells, "You won't be able to get into Heaven with us." I stop, turn around, and look at everyone in the church. Blake, Ken, Mindy, the jock guy, the blonde with the crotch. Even Charles Manson Christ himself. I think for about half a second. Then I reply, "Oh well."

Take My Life, Please.

Endnotes:

1. You can still E male me at tabb@pipeline.com, but it is kinda fucked up, so if I don't answer you, whatever. Also, you can still write me at Tabb, P.O. Box 323, Village Station, NYC, NY 10014.
2. Just saw the CANDY SNATCHERS. More blood on their stage then on a whole season of E.R. See these guys before they die. Also saw the amazing EGGHEAD, they rocked and wore outfits like Where's Waldo.
3. Got some cool singles including some awesome ones by EGGHEAD, THE amazing and incredible and lovely CONNIE DUNGS, MURDER JUNKIES, DIRT BIKE ANNIE, ARCHIE & THE PUKES, THE SEA MONKEYS, LIVING DAYLIGHTS, and BLACK JESUS. These records are all punk rock. Also got a demo by STUPID AMERICA. DIY punk rock.
3. Cool zines that came this month include The Joy Of Laura, and my new favorite, Chemicals #5, which is totally a Ramones issue, with an interview with yours truly. You can get it by sending a dollar, or 3 stamps, or your zine or your demo or something. At least that is what it says on the cover. Write to Rev. Jack, RPO 0318, P.O. Box 5063, New Brunswick, NJ, 08903.
4. Um, if you haven't gotten the FURIOUS GEORGE single on Maximumrocknroll records by now, you obviously have no taste in music, and should get along well with many reviewers at this magazine.
5. THE BLANKS 77 are out on tour now, go support them, they are great. Also check out some new bands like THE HYSTERICS, DICK ARMY, BLOWN WOOFER, and KOSHER.
6. The Pillage People, from New York, acted like jerks lately at a couple of shows. First they started a fight with the New Bomb Turks, then with some good friends of mine who joined me on stage. We are all supposed to be on the same team, guys. It is too bad. Cause your band is pretty good, and your zine rocks. Putzes.
7. Finally, congratulations to you west coasters....Jon and Julie, and Chris and Molly. Best of luck to you guys.

The fucking STITCHES are back with a bang! All of you drunk fucks can get yer new fix of snotty, obnoxious, in your face, street punk. All that bile and they can play great hooks too! The much anticipated new 45 is titled "Two New Cuts" and is liberally sprayed with blood. The A side is a killer track called, "Vibrator Buzz" and it picks up where Lydon left off. Save your krugerrands on that bogus PISTOLS reunion and get the STITCHES record instead. The STITCHES have a new drummer (although Johnny Toomey, "Sleeper", plays on the 45) and might just come to a city near you to play some of their new material. Go see why many humans think these guys are amongst the best punk rock bands anywhere! The new 45 is available from:Vinyl Dog records, PO Box 435, Marguerite Pkwy, Mission Viejo CA 92691. While we are on the the subject of the STITCHES records, beforewarned: another single is forthcoming. This one will feature "Talk Stick" and "Beat Beat". The lads will also reissue "16" with a new B side: "In Heaven", keep your eyes and ears open.

A fucked up nasty punk record has emerged from Oslo, Norway. It's called "Delirium or Diarrhea" by the ANAL BABIES and it has all the great STOOGES punk noises that the Norwegians seem to have a corner on the market with. The absolute evilness that emanates from this disc brings to mind those bad men TURBONEGRO. This shit just drips with attitude. Obviously the ANAL BABIES were not adequately socialized into post-modern society, these tracks were recorded in 1993 and 94 and consist of 6 originals on side one and 7 covers on side two. with song titles like, "Shoot the Hostages" and "People Are Garbage", you get the general idea: No redeeming qualities whatsoever The cover tunes include 2 gems from Sweden, as well as "Not of This Earth", by the ANGRY SAMOANS and "Demolition Girl" by the SAINTS. Every track is fucked up and this makes for a great listen!

Next on the menu is a fantastic Oi! LP from southern California's THE CHOICE. you might remember this powerful streetpunk band from their strong track on Vulture Rock's "Super Yobs Vol.2" that came out recently. The new Helen of Oi LP has some excellent streetpunk music for you drunks. The title of the LP is "Sunday Soccer" , also known as " football" to some of you who live outside the US. This Oi is all fast and spirited with good influences in place. The OPPRESSED would approve of the work these lads are doing! There's even a political song, "Dump the Congress", for you intellectual beer drinkers. Listen

COLUMNS

to "Not Supposed to Be" and then "Tonight". This is a very good streetpunk record! Highly recommended!

Some damn decent live music has been goin' down in these parts. Two great shows were put on by San Francisco's own punk rock band The LOWDOWNS. The LOWDOWNS opened the show for BORIS THE SPRINKLER and as you might expect, blew them out of the water. Brian and the LOWDOWNS just keep getting tighter and better. Then two night later the LOWDOWNS opened for the US BOMBS and put on another solid performance. The US BOMBS were great! Except for some skate exhibitions, this was the BOMBS first Bay Area appearance. Duane Peters, the "Master of Disaster", Infamous skater from the Santa Cruz Team circa 1980 fronts the band. Duane. "DP", has been in a bunch of bands, including POLITICAL CRAP from the "Who Cares" compilation of 1981 and the EXPLODING FUCK DOLLS from a couple of years ago. The man has quite a bit of presence, and the crowd got very frisky behind his manic energy. The band is a very accomplished bunch of veteran players including a SHATTERED FAITH alumni, Kerry on guitar, and Chuck from the DISCHORDS. The band has a CD out now, and you will be hearing more from these demented individuals.

Straight outta the most primitive of all punk garages comes a fun punk outfit The HOOKERS. This Massachusetts mess is a raw as a severed dick and the guitar is mixed just high enough to convey that sense of mayhem and maleviolence. The vocals are recorded in the muddy style that the OBLIVIANS made famous. I'll bet these fucks are great live! "Kiss My Fuckin' Ass" is a real honest-to-goodness punk rock song: Check it out loser.

Good ol' Chapter 11 Records outta Sonoma has a rockin' new addition to their ouvre, FAT DRUNK AND STUPID out of Isla Vista, California, is a hardcore punk band to take notice of! Superior vocals and stringent guitar work, carry this uptempo punk rock right to the top of the heap! This shit is alcohol fueled and there are both a sense of humor and a cynical attitude goin' on simultaneous like. This is a winner! Listen up!

On the pop punk forefront don't neglect to peruse Clearview records two new additions to the QUEERS era. NOTHING COOL had a CD out not so long ago, but the new Clearview 7", "Loser's Hall of Fame", has even better sound. This San Francisco punk group has the chops of an old punk band from 1981, combined with the freshness of right now. A united Clearview/Skull Duggery Records release is the "I Lost My Marbles" LP by the LILLINGTONS. This is crafty pop punk from Newcastle, Wyoming in the QUEERS vein. In fact, it is produced by Mr Joe King, the Lord and Master of the QUEERS. B-Face did some great cover art. Hooks abound, there's good singing; a tasty morsel to be sure. Write Skull Duggery at: 77 Scituate Ave. Scituate, MA. 02066.

Those beer-crazed CANDY SNATCHERS played a couple of shows in the Bay Area not too long ago - much punk rock was had by all! Yeah! The blood and sweat mingled as Larry smashed bottles and delivered high octane vocals. The CANDY SNATCHERS have at least five singles out on such reputable labels as Vital Music and Ultra Under. You simply must have the two fine singles on Sounds Like Shit Records (SLS Records)! Way back in 1993, these cretins put out "Goldigger"/ "Pain Stain" (SLS 001) and "Pinto Pay"/ "Buzzsaw" (SLS 002). They put Virginia Beach, Virginia on the map for all the scum sucking drunk punks to appreciate. Come on! Wallow in the decadence as the WEIRDOS meet the DWARVES (the latter having reformed, by the way) jacked up on testosterone and join them in a round of barbecuing Danzig gonads.

The SPLASH FOUR contribute single number three in as many months. These French wild childs play garage with the abandon that most suburban American slackers can't seem to get a grasp on. The guitar churns, the vocals percolate along on top. Listen to "Little Pink Dress"/ "Different" on Rocka Rolla records. While we're in France, let's rumble with some serious street punks, CHARGE 69. These guys have two great singles out now, a new one on Knock Out Records and a rockin' EP from last year on Combat Rock called "Patchwork". Check it out!

On the Oi! subject, you fuckers best get a hold of a little compilation called "Oi!,It's party time for working class kids, vol.1" on One By One Records out of Theix, France. This fine record features two of the best: THE WRETCHED ONES (NJ) and THE CHOICE (CA). Don't neglect to flip this shit over to hear THE SERVICE outta Milwaukee, and a real strong song: THE DICKHEADS from France doing "Never Trust The Press". Very good stuff!

You say you want fucked up noisy Japanese punk rock from 1985? Spin the SWANKYS "Hero The Swankys" LP, it's live, it's frantic, and hey! its punk as fuck! Decent sound with completely manic singing.

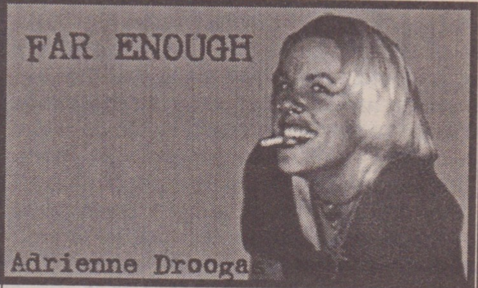
The newest submission by that Pogo Stick label from the garden state happens to be those German veteran punk rockers: DIE SCHWARZEN-SCHAFE. The pub-punks have been on the scene forever, this recording was done between 1989 and 1993, They contribute fast and melodic punk rock in the finest European tradition: meaningful, caustic lyrics about personal freedom, faulty political systems and religious tyranny.

In the stab from the past department, ya got a MENACE "R.I.P." LP on Captain Oi! Records. This collection contains "Screwed Up" from 1977, MENACE's first single and of course "GLC", from the second. This is good historical punk for you skins and punks to put it all into perspective.

One of the most sought after San Francisco punk singles "Midget" by the VKTMS has been rereleased with a companion record. "Midget" is a fuckin' great song! Now you won't have to pay collector geek prices to have it in your collection.

Chargin' out of the stall this month is a fine new Vulture Rock LP by POBEL AND GESOCKS ("Oi Punk Pervers") with consistently good songs by these veteran German punks. You had a small taste of this one on the "Vulture Rock Sampler Vol. 2". Write to Vulture Rock at: P.O. Box 40687, Alb. NM 87196. Last chance to get the best record you ever heard! Order CRIKEY CREW "Youth/ Mr, K" on Bronze Fist- It fuckin' hammers!

Till next month- See ya round... See ya in Hell!



It was like music in a dream that my waking mind couldn't seem to grasp. Oh my god. Oh my fucking god. They were doing it. They were playing the song. I had been waiting for eight years. Eight long years. Eight *really* long fucking years for Fugazi to play the song 'Suggestion' and finally, they were. I can't tell you how many times I've seen them play, how many fingers I have crossed and how many fervent prayers have been murmured from my lips that they would play this song. And that I would get a

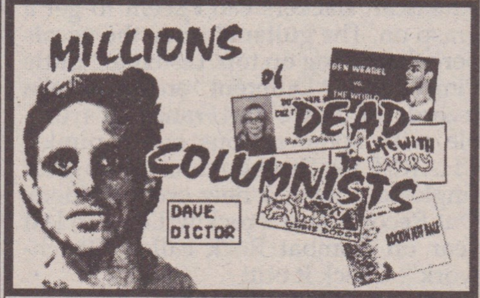
chance to sing along.

I ran behind the stage and over to where Ian's equipment was set up, staring at him so hard that my eyes must have been bugging out of my fucking head by at least an inch. I wanted just one nod, just one look that told me it would be okay to run out onto that stage and grab ahold of that microphone and scream out the words to that song that have always meant so fucking much to me.

Finally, Ian looks up. He looks right at me. He's playing a soft, music-only part of the song and they keep doing it, over and over. Our eyes meet and he says "Come on! We're not going to play any further until you come out and sing! Come on!" By then my eyeballs probably had plopped out of my head completely and my jaw was most definitely rolling around somewhere in the drum kit and within a split second, I forgot every single word in the song. I'm staring at Ian, looking like Cletus the slack jawed yokel, my mind a complete and utter blank. He's mouthing something to me...the lyrics to the next part...and since my eyeballs are lying in a pile of eyeball muck at my feet, I'm not able to understand anything he's trying to say. My one moment, my eight year dream of singing 'Suggestion' with Fugazi is about to become my worst fucking nitemare.

He moves away from me and heads to the microphone and begins to sing. "There lays no reward in what you discover..." and like the pieces of a puzzle fitting perfectly together, everything comes back to me. I move out onto the stage and stand next to Ian and the words come pouring out. The words come screaming out. The words come ripping out from within me and I just close my eyes, feel Ian move away from the microphone and I am living the moment that I have dreamed of. I am singing the words that have meant so much to me over the last eight years. And when I was spent, I moved away from the microphone and stood to the side of the stage and wrapped my arms around my body and just moved in rhythm with the music. I wanted to cry. From the first moment that those words started coming out of me, I felt my fear of rape well up inside of me. My pain. The faces of rape victims that I know and that I love. All of the faceless survivors and the mass statistics that we hear about all the time. All that pain rushed inside of me and it took all of my strength to not break down right there. And it's that song that helped me to get in touch with that pain and know that I am strong enough to feel it and not be crushed by it. To survive it.

I remember that when 'Suggestion' came out on their first record, Fugazi got a lot of shit about it. And I mean a *lot* of shit. Why? Because they're men. Yep, you got it. Cuz they are four men playing and singing a song about rape. And you know what I think? I think that's bullshit. I think that is a load of the worst stinking shit that I have ever heard in my fucking life. All of those people who gave Fugazi shit for writing that song should be completely fucking ashamed of themselves for doing that. These four people expressed themselves. Their pain, their confusion, their own fears and their fear for the people that they love and care about. You think that just because someone has a penis that they aren't capable of feeling passionately about rape? Fuck that! That just because of someone's gender, they shouldn't add yet another voice protesting against the atrocity and common practice called rape? Jesus fucking christ!! Give me a fucking break. Does that mean that only bunnies and stray dogs should be out protesting in front of vivisection labs? Fuck no. That only people who lived in or around Kuwait or Iraq should have been protesting the Gulf War? Yeh, right. We are all a part of the problem and we are all a part of the solution. Fugazi did a great thing by writing and playing that song. They were courageous in facing all the shit that they had to face. And maybe if more people, women *and* men, took a stand and spoke out against rape, then slowly...together...we would all be able to walk down the street free of suggestion.



It's Not the Money. It's All the Stuff

There once was a place called the Rat House. It was my home for nine years in San Francisco. I lived there with my son for a few years before my X-girl-friend moved away with him, first to up-state California and eventually to Portland, OR, which is where and why I'm up here today. Over the years band members of Verbal Abuse to the Bedlam Rosers from Bomb to Lawrence Livermore of the Lookout Fame (who is an honorary Dead Columnist, I might add). Deek of Homocore and Three Dollar Bill zine lived there, as did David Hayes of Small Records Fame as well did a few dozen others.

MDC and friends staged a musical protest against the Pope there in October of '87 in which we were held by the Secret Service and the San Francisco Police. They looked over, photographed and documented our walls which were covered with graffiti and flyers like that we might find at better punk apartments everywhere.

A couple of years later, the house was sold to a very business-minded Asian family, and soon trouble was to follow when repairs we requested after the big '89 quake were ignored. We took them to arbitration court. Won two free months rent plus a $300 monthly reduction 'til the repairs were completed. They ignored the repairs and tried to physically bully us out, then attempted to legally evict us in San Francisco municipal court.

Too bad for them, we tape-recorded their physical threats and caught them in various lies concerning the question of us damaging their apartment or not. We eventually sued them and my share of the settlement was $8,800 which is a fair amount to start blowing on a bunch of neat stuff and to fuel a high-powered methamphetamine speed run of about six months.

Over the past twenty years, I'd done many a line of speed but never truly become obsessed by it. But now was my time. For whatever reason I threw caution and restraint to the wind, and I really went for it full speed ahead, so to speak.

I also collected a lot of nice stuff in those six months: two old trucks (a '65 aqua-green Ford and a '68 black 350 cu. in. Chevy), a Les Paul and a Telecaster guitar, a Fender P.A., a monster Marvel Card collection and lots of odds and ends ranging from power tools to VCRs.

Tweeking/Hublee

I became involved with a whole cult of "tweekers" or speed freaks. In San Francisco this "tweeker" population ranges from the hundreds to thousands, and, of course, the common denominator for everyone is their love for the stimulation speed brings you. It can figuratively or literally be this shot of adrenaline that makes you feel powerful and energetic! You can focus like never before, you can go for days without sleep, musically you can keep going and going, hour after hour, day after day like I never did without speed. Psychically, you see realms you've never seen before, and logically you (like I) can gain a new perspective on many aspects of your life.

Many interesting people belong to this "tweekers" cult, and, might I add, many more are not so interesting (but, then again, isn't that true of most demographic groups). The speed culture has a lot of slang terms that I thought were very

interesting. My favorites were "kick it down," a basic share the shit cry based on "I took care of you yesterday or will tomorrow so kick me down some shit now." And then there's "fronting me off," which is like you're making me look like a drug person or dealer to the straight world, so basically stop hanging around me is the request. "Chasing the bag" is another cute one which people do while kissing up to someone who has more than their fair share of shit. "Twelve up and six down," which is a code term for cops being in front and/or behind you without having to say cops or police and is a warning that lets you know the heat is about. So be cool and normal, and slowly hide the shit if you're told "Twelve up, six down, Dude."

One of the favorite sports of tweekers is to get loaded at night and go out looking for stuffon "put out" or junk night. One person's rubbish is another person's proud find. And the special term for this stuff is "Hublee" which was a planet from the cartoon *Speed Racer* that was ruled by a Princess Hubla who spent her time collecting shells, knick-knacks, relics and other odd possessions of wholly subjectivc worth. Truly one person's trash is another's "hublee." Hundreds of nights for thousands of moonlit hours, we cruised and scavenged and I must say it is a very good feeling to score a VCR or a bicycle or some furniture piece that is only cosmetically damaged. But eventually I found myself in a cycle of good turns to bad; what goes up must come down. In about six months, I "shot" through my 8000 plus dollars and soon there after most of the neat possessions. After that I was lucky/strong enough to just quit and get away from that scene. Many of my ex-comrades are homeless, pushing shopping carts, living in rehabs, some are dealing and some are in jail. It's a very rough road for most, but I might add a few are able to keep it going and going, and God bless 'em. At first it seemed like the scene from one of my favorite films *The Jerk*, when they've hit rock bottom and the repossessors are taking everything away and Bernadette Peters turns to Steve Martin and the camera and says, "It's not the money, it's the stuff."

Now I fmd myself with one modest guitar (a Westbrook), slogging my way through my $8.66 per hour assistant teacher's job, and I look back at the past one and a half years with no regrets but still a bit of shock.

And recently I went to San Francisco for Lydia Pavesky's and Chris Dodge's (another Dead Columnist) very beautiful wedding which was full of special ceremonies and conducted by a gay rabbi who looked and sounded like George Carlin. And sure enough the last day of my stay, a certain someone and I went back to my old dealer's house and, after one year, three weeks, and two days, I did indeed do a few lines. Yow! Like *deju vu.* I stimulated myself. I zinged and winged, revisited some psychic visions, but I eventually got myself on the plane home. So now at home, I've contemplated and philosophized it all with caution. My friend Wheeler suggested that "you're allowed to fall off the wagon, just not under it." And it's, weird to think about just how little control I have.

"Hello. My name is David Dictor, and I am a speed addict. It has been two weeks and four days since my last speed experience."

You can write me at 16016 SE Division #321, Portland, OR 97236

P.S.

Dark Clouds

Having trouble getting out of my bed
Is it what I did or said
Man oh man I got bad news
Why it seems to be born to lose
From A to B to Nowhere and back
Hard to tell, I can't keep track
Don't think it's courage I lack
Know you gotta watch your back
This was never meant to be
This trouble I didn't see
What's the deal I can't break free
Dark Clouds hanging over me
No matter how hard I try
Temperatures will always rise
What's the deal I can't break free
Dark Clouds hanging over me
Went and tried to touch the sky
Knew I could fly but how high
Didn't want to say goodbye
A flush of rushes my oh my
thought about you again last night
I know us together ain't right
All alone I can feel your rush
Can smell your musky tush
I can hear your sirens sing
I can hear the church bells ring
We all know the trouble it brings
At the time it don't mean a thing
Monkey man is on my back
Don't think it's courage I lack
What's the deal I can't break free
Dark Clouds hanging over me

NetPunk

with

Mark Hanford

NEWS FLASH: The Communication Decency Act was ruled unconstitutional by Federal Court in Philadelphia on June 12, 1996. That's right, kiddies, your right to say "fuck" on the internet has been upheld, as has your right to look at pictures of pierced privates, and scantily clad sex objects.

In its ruling, the court said that "Just as the strength of the Internet is chaos, so the strength of our liberty depends upon the chaos and cacophony of the unfettered speech the First Amendment protects." The court decided to view the internet as one continuous conversation, and ruled that the CDA was a tool the government was attempting to employ to interrupt that conversation, which would deny the rights of free speech.

Of course, the goverment isn't about to admit they fucked up. They have vowed to fight the injuction imposed by the court, by taking it to the Supreme Court. That's right, more of YOUR money spent fighting for the removal of YOUR rights. I will, of course, let you know once that case comes before the Supreme Court, and keep you updated with other attempts by those in power to limit what you can see, hear, and read on the net.

For more information about the injuction against the CDA and other net issues regarding free speech, head to the Electronic Frontier Foundation (www.eff.org), the ACLU (www.aclu.org), or the Center for Democracy and Technology (www.cdt.org).

Last month my column was about what the internet could do for you, if you were in a band, or did a zine, or had a label, or wanted to tell everyone how cool you were. This month, I plan to tell you what YOU can do for the internet.

Nothing turns me off more, when I'm surfing the net, than to crash into a site that is nothing but an ad for the product offered by a business/organization/DIY Project. I don't give a shit about your ads! I don't want to browse the net just to see that I can order your newest catalog, or buy stuff from your label, or get a copy of your zine. If I wanted to see only ads, I'd skim the pages of MRR or tape TV shows and only look at the commercials. What I crave is information, entertainment, and rants and raves about everything from politics to the price of heavy metal in Outer Mongolia. What I often get is crap — not much information, or just a tease of what I could get if I were to buy the product.

I realize, of course, that some of you are limited to the amount of shit you can stick on your web page. Putting up a whole song might use all the space your internet service provider gives you. Fine, stick up a couple of song samples, and then give me a lot of information about the bands, the zine, or the label. Point me

to sites where I can find more stuff that interests me on a topic. Give me photos of the bands who you are promoting. Let me read all of your record reviews from your zine, not just a few selections. C'mon, cyberspace isn't SO big that it's gonna put a dent in the sales of your product (which reminds me, if you refer to your zine/band/record as "product" then you ain't punk rock, plain and simple).

When I find out about a new web site, or newsgroup, or mailing list and I check it out and get nothing but ads, I rarely return. Usually, it takes someone saying "Hey, have you checked out yournamehere.com lately?" to get me to go back and look at something again. If you want people to come to your location more than once, you have to give them a reason to return. I'm talking about more stuff than anyone could possibly look through in a couple of hours, or so many links that they'll return to your page just for that, or maybe constantly (or at least daily) updated information that people want. Just don't give me another fucking ad!

Speaking of constantly updated material, Assault fanzine has an online compilation going that allows you to download a complete song by a band to listen to on the computer. Masterminded by Jay Johnston, the idea behind the compilation is to be a constantly changing and evolving sampler of music. Pretty good idea, if you ask me, and a pretty good way to get me to come back for more. You can check out the Assault Fanzine comp at http://students.vassar.edu/~jajohnst/asscomp/ .

Another decent site is a Slice of Stale Pizza at http://www.ozemail.com.au/~crust/ . Other than the fact that most of the information is on one page, so it takes a long time to load, Chris Rust does a nice job of documenting some of the happenings of the Melbourne, Australia scene. This is sorta like an electronic version of a small handout zine you'd get for free at gigs, but the pictures here are in color and there are a few interesting links to other places.

Bloody Wanker is a cool e-zine from NYC that is full of stuff. There are still those little annoyances like links to pages that say "coming soon", but there is also a lot of information here relating to bands, music, record labels, and comics, including a ton of links to various punk sites, with a guide to what each of them contain. This can only get better, as long as they continue to work on it. As it is, it's pretty damn good now. You'll find Bloody Wanker at http://marymount.mmm.edu/data/splash.htm .

Fend For Yourself is also well worth your while, even if it is run by a straight-edger (heh heh). J Scott Beacher has put together a site that offers his opinions on everything from trendy bisexuals to the hypocrisies of some vegans, to the things he hates at shows. Lotsa good rants here. He also has information, pictures, and sound samples of his favorite bands, pages on Satanism, and a good list of interesting links. Also, just for fun, see if you can find his secret hidden links, so you to can become part of the alien force (okay, so it's kinda dorky, but it is a bit fun...) Anyway, pop open a beer and browse to http://www.negia.net/~issachar/ .

I missed a pretty good site in my listing of online record stores in a past column, and that site is the one for Sound Idea Distribution (www.ezbizware.com/sound). This is actually just an ad for the store, along with an online catalog, which kinda annoys me, but their catalog is really quite good, so if you need to order records, this is another site to browse. Just wish they'd add some more content.

Finally, I've received e-mail from some of you in the past wanting me to review your band's site in these pages. I haven't done so yet, because there are a lot of bands with homepages out there, and I couldn't think of a way to cover all of them and still have any space in this column. What I've decided to do is feature one punk band site (or so) per issue, based upon requests I get from the creators of the site for a review. It'll be sort of like sending your record in for review, but instead all you have to do is e-mail me your url for possible (not guaranteed!) inclusion in Net Punk. Send your reviews to the e-mail address at the bottom of this column.

Once again, you can read all of these columns at http://www.primenet.com/~hanford/maximum.html or you can e-mail me at hanford@primenet.com. Finally, send me snail mail at PO Box 752; Boise ID 83701. That is all.

On the cover of the May, 1996 issue of *Rolling Stone* there is a face, the face of a late night television icon. But it's not for this face that I have drawn you here. Look inside, second page, opposite the full page ad for Captain Morgan Rum: it's a medley of fifteen faces that *Rolling Stone* has summarized as the "the face of heroin." Look at who's here: Sid, Kurt, Keith, Layne, Courtney. These are cool people, real coool. So is this then the face of heroin? And if so, what is beyond the face? There are two articles in the zine about the subject. Let's look at the first one; what does it say? It say's there's a problem in the music industry with heroin, and it lets a few rock icons throw out their words. Let's try to find the next article; it's a bit harder to find, you have to make sure not to get stuck on the smiling face, happy time, ads for cigarette companies that *Rolling Stone* has no trouble pimping its readers to. Have you found that article yet? Ouch! You got it! That dark, seedy (B&W) photo of a girl with a needle in her neck grabbed your attention. You find the words, and read them. What do they say? They speak about the heroin problem in Seattle; and then...(Ouch!), more photos, more dark pictures of a drugged out face, a girl with a needle in her arm. Don't worry it's almost over; soon the scary images will drift away like dark clouds over Disneyland, and once more you'll be back in the safety of the brightly colored world of stereos, alcohol, and rock&roll.

It doesn't take an investigative journalist to tell you that heroin is back in full force. But why? Pictures of addicts with needles in them are grim, and, in a society based on voyeurism, can be inviting, like a freak show, or carnival ride; but as long as readers of the words next to the picture aren't challenged, then they will only be getting the face of the problem, "the face of heroin."

As it stands, many people in the underground scene, and society in general, have romanticized that face as that belonging to their idols, or the face of a particular lifestyle. They feel that by kissing that face, they too can become "seedy," "cool," "hip," etc.... Unfortunately, there is far more to the face than just addiction; there is support of an institution. Because, that is what heroin has become, just like alcohol, just like cigarettes. And what exactly do we know about this institution? Is it confined to black and white (good & bad) absolutes, or is there more to it?

I plan on spending some time in my next few columns writing about this institution, and connected ones; not necessarily because I'm on a moral crusade, but because I feel that the story of heroin gives a clearer understanding of the corrupt, irrational nature of our society. I'm not going to tell you that heroin is "evil"; just that if you're going to buy into any institution, you should take a look at its past before you decide that you want to be a part of its future. Since heroin is a derivative of opium, it is first necessary

to briefly examine the past history of the latter.

Opium has served a medicinal, and even recreational, use for people of Asia and the Orient for millennia. Generally there existed no problem with addiction until, in the 17th century, the Dutch promoted the idea of smoking opium in a tobacco pipe to the Chinese, an idea that spread like wildfire, creating a rapidly increasing population of opium addicts. The Dutch, not ones to let a money making opportunity slip away, exploited the situation by consolidating the opium trade. Unfortunately for the Dutch, however, the British saw the same opportunity and with huge colonial opium growing regions in India, they soon dominated the field, the British East India Company spreading opium and addiction through China like a rampant invading virus.

Not altogether pleased to see foreign influence transforming his subjects into a nation of junkies, the Chinese emperor made the import of opium into China illegal in 1799. Nevertheless, British merchants simply ignored the mandate of the emperor and turned to smuggling their narcotics into China on fast clipper ships, ships becoming faster with the appearance of new competition: Americans. Entering the illicit opium trade to China trade in 1805, and importing opium from Turkey, apparently the Americans valued the emperors wishes as much as their English rivals: a decade later opium constituted 30 percent of all US cargo reaching China.

In response to the flagrant disregard that westerners displayed towards his wishes, and with pressure placed on him by what appeared to be the moral disintegration of his empire, the Emperor sent a tough minded commissioner, Lin Tse-Hsu, to Canton in 1838. Here, Lin Tse-Hsu ordered the British merchants present to surrender their opium cargo, 95 tons in all, 10 of which belonged to the American firm Russell & Co.

Angered by the seizure and harassment of its drug smuggling citizens, England sent a fleet of six warships and 7000 troops to Canton, which they quickly conquered in May, 1839. In what would later be called the "First Opium War," this British military and naval force would spend the next two years attacking and looting the Chinese coastline, forcing China to sue for peace in 1842. As a result of China trying to defend its sovereignty, as a result of just saying "no" to narcotics traffic on its soil, it was forced to cede Hong Kong to the United Kingdom, open five new ports to foreign trade, and pay $21 million for the opium they destroyed.

Still, China displayed reluctance towards legalizing the opium trade, and tensions rose once more, culminating in the "Arrow War" or the "Second Opium War" between 1856 and 1858. After losing this conflict, the Chinese government agreed to not only open the country for free foreign trade, but (upon British recommendation) to the legalization of opium imports. Thereafter opium addiction skyrocketed until by 1906 the Chinese government reported that 27 percent of all adult males were opium smokers.

But China would not be the only country in the region to suffer from opium addiction. With its population on the move, the Chinese brought their habit with them throughout Asia, into places such as Indo-China, places dominated as colonies of foreign powers. These foreign powers, typically France and England, recognized in the Chinese addiction to opium a lucrative way to keep their colonies functioning; they simply turned opium sale and manufacture into state run monopolies, generating huge revenues. By the end of the century every foreign dominated Asian state from Burma to the Philippines had such monopolies functioning as integral components of their structures, pumping state supplied opium into state run opium dens.

At the same time that western empires used opium to conquer and control foreign people and markets, another ambitious group saw in opium a tool to help conquer and control the pocketbooks of western consumers: the pharmaceuticals.

Once upon a time, people in the west did not regiment their lives to clockwork: they spent their days in pretty much a lackadaisical manner, getting work done not according to oppressive market forces, but in accordance with the fact that sooner or later it needed to be done. With industrialism, with the advent of machines that intensified the scope of mass production and energized the forces of commerce, came a new lifestyle: the lifestyle of human beings trapped in the mechanics of a hyperactive society. Here people had to plot their existence on hours and minutes, waiting for the work cycle to be finished to go home and let their exhausted bodies rest. Working as much as sixty hours a week or more, people had to change their diets from one consisting mostly of grains to one based around food and substances that gave quick energy releases, such as sugar and coffee (in the US annual sugar consumption rose from 18.2 pounds per person in 1865 to 78.8 pounds in 1903; coffee consumption during the same time span rose from 4.7 pounds to 13.3 pounds). As a predictable result, people became "wired" to their work; and after work, lacking proper sleep and a proper diet, their bodies aching and their nerves shot, they turned to pain killers to bring them down.

Besides the obvious painkiller, alcohol, Americans living in the late 1800's had a wide assortment of patent medicines to choose from. Of course many of these cure-alls contained high levels of narcotics: one of the most common of these being cocaine, supplied to consumers by Pharmaceutical giants such as the Parke-Davis company, which sold cocaine in everything from cigarette form to ointments and sprays; the other most common narcotic to be found in patent medicines of the time was, of course, opium, as well as its more powerful extraction, morphine (the active chemical found in opium). Together cocaine and opium helped the US Pharmaceutical empire grow into a $250 million dollar a year industry by the turn of the century, while at the same time helping the US develop a population of over 300,000 addicts.

As it was pretty much common knowledge by the late 1800's what the addictive properties of both cocaine and opium were, the question arises as to just how corporate drug pushers like Parke-Davis were able to get away with selling these narcotics on such massive levels. Perhaps one thing that can be said with reasonable certitude is that if not for the complicity of the "free press" the products of the pharmaceuticals would have most likely met more frequent and intensive public scrutiny.

Much like the present situation with cigarette companies and a magazine like *Rolling Stone*, patent drug manufacturers had a symbiotic relationship with the periodicals and newspapers that ran their ads: the drug makers benefited by having a billboard for the products, and the periodicals benefited from the resulting advertising dollars. Knowing that the papers and magazines that they paid to place ads in were dependent on their money, the pharmaceuticals were able to write into their advertising contracts a single emergency clause: if legislation ever passed restricting the sale of their products, their contracts would be broken.

Nearly immune to criticism, as a result, the drug industry continually fostered new narcotic based remedies on a poorly informed general public. In 1874, English researcher C.R. Wright boiled morphine and acedic anhydride together and came up with a substance called diacetylmorphine. In 1898, the Bayer company of Germany started mass producing Wright's creation, but under a more catchy name they invented: Heroin.

Marketed by Bayer as being a non-addictive cure for both adult and infant illnesses, heroin proved to be a major success [quick corporate note: besides being the first to sell heroin—and later, aspirin—Bayer manufactured poison nerve gas for the German arsenal in WW I; in WW II they became part of the IG Faber trust, which manufactured poison gas used in the concentration camps]. At first doctors of the time viewed heroin as a safer alternative to prescribe than morphine (in 1906 the AMA agreed, approving the use of heroin in place of morphine as an injected painkiller); soon, however, its addictive properties better understood, heroin joined the top ranks of substances recognized and confronted by burgeoning drug and alcohol reform groups as being damaging to the general population.

Generally religious and conservative in nature, the drug and alcohol reform movements around and after the turn of the century attracted such a following that they were able to force the government to act. In 1914, congress passed the Harrison Narcotics Act, which required a doctor's written recommendation to obtain either heroin or cocaine. Predictably, this law had little effect as addicts simply started paying doctors for bogus prescriptions. However, just on the horizon, a new force waited to rise above the filth and grime of the modern cities to spread light onto the streets, to polish them squeaky clean, to drive the monsters into the sewers, into the clutches of the Underworld.

In 1920 it became illegal to manufacture and sell alcohol, in the start of what would be called the "Prohibition Era." By 1923 narcotics such as cocaine and heroin received the same treatment as whisky and beer, the agents of the treasury department's new Narcotic's Division hunting down and arresting individual drug pushers for doing what the pharmaceuticals had done legally just years before.

When prohibition ended in 1933, it ended only for alcohol, not for narcotics. Aside from the US, there had developed a worldwide drive on the parts of several industrial nations to cut the flow of various substances such as opium; and in 1925, the League of Nations imposed strict regulations on the export of heroin: drug manufacturers could only produce enough heroin to meet "legitimate medical and scientific needs."

With apparently few friends willing to defend it openly in the main streets of major industrial countries, heroin planted itself in the subterranean world under those streets. And here it did not die; here it fed off of the corruption that drained down from the surface world; here it found friends, people with motives comparable to those of the industrialized drug pushers who had created it in the first place: gangsters, dirty cops, dirtier politicians, patriots, pushers, they all conspired to build heroin a happy home, a labyrinth in an underworld kingdom; next time out we'll take a closer look at this labyrinth...

Postscript: All information and facts so far used have come from the following sources: 1. Mccoy, Alfred W., *The Politics of Heroin: CIA Complicity in the Global Drug Trade* (New York, Lawrence Hill, 1991). 2. *Hoover's Handbook 1991: Profiles of over 500 Major Corporations* (Texas, The Reference Press, 1991).

~~Get your life together!~~
~~Hasn't the~~ TIME, ~~come?~~
~~Your revolutionary~~
~~bullshit is~~ BACKWARD!
~~You listening, mister~~
richard owens?
Uuuuuuhhhhhhhhhhh!!!!!!

We are the Stonewall girls
We wear our hair in curls
We wear no underwear
We show our pubic hair...
We wear our dungarees
Above our nelly knees!

In the spring of 1950 John Peurifoy, working with the State Department Security Program, testified that homosexuals were a national security risk. His sordid rationale was this: If one doesn't have the strength and daily determination to fulfill one's gender role as a man or a woman in 1 950's America, particularly through living a patriotic baby-producing heterosexual life, then one has a weak mind easily indoctrinated by the insidious forces of communism. Enter HUAC—the House on UnAmerican Activities Committee.

In the ideological aftermath of World War II, seen in the public support for the bombings of Hiroshima and Nagasaki, the McCarthy era ushered in a new national enemy which would further inspire belligerence and a patriotic fervor among the American populace. Communists came to replace Nazis and 'Japs' as America's public enemy. Most of you reading this probably know this already. Whatever.

Anyhow, the McCarthy Era had a dramatic impact on the gay and lesbian communities in the U.S., forcing any organized resistance into the doldrums. Gays and lesbians were made invariably invisible. Things for gays and lesbians in the fifties and early sixties generally sucked, real bad.

In the 1990's, however, the American public saw prominent talk show host Phil Donohue, on national network television, supporting the '92 gay rights march on D.C. dressed in drag. Furthermore, we have a couple of openly gay representatives in government. Christ, can ya believe it! Despite a powerful homophobic sentiment throughout our miserable government, evident in Clinton's recent attack on same-sex marriages, homosexuals in the U.S. are clearly enjoying a better life than those in the '40s, '50s, and '60s, however limited that life may still be.

So, the question of the month is: What happened to change the popular perception of homosexuals as a national security risk to I-don't-like-it-but-I guess-I-have-to-deal-with-it? To be sure, it was the Stonewall Riots of 1969 that shaped gay resistance in the '70s and '80s. Although a substantial number of gay rights organizations did exist throughout the '40s and '50s, the degree and nature of resistance wasn't aggressive or confrontational until the lower stratum of the gay community in NYC—largely despised by the prominent gay rights organizations and affluent gays and lesbians—violently reacted to widespread, systematic homophobic hostilities. Drag queens, queer sex workers, and generally working class gays and lesbians dispelled the myths characterizing 'fags' as passive wimps when Christopher Street in NYC broke out into a raging melee between police and patrons of the Stonewall Inn.

Before the 1969 riots, the gay rights movement was largely ineffective, acutely ineffective after being emasculated by the McCarthy era and its homophobic underpinnings. Mattachine and the Daughters of Bilitis (DOB) were the most prominent homophile organizations throughout the '50s and '60s, but were hardly aggressive. Mattachine, for example, formed in Los Angeles in 1951 to combat the homophobia in 1950's America. However, under the repression of the McCarthy era, Mattachine so far retreated from their original ambitions that by 1959 they identified themselves as an organization 'interested in the problems of homosexuality.' As one historian stated, the totality of the homophile movement 'sought to placate the enemy by being law-abiding and deferential and by lying low.'

By 1969, though, the NYC riots electrically charged a stagnant, defeated gay rights movement. The riots, as opposed to the homophile movement, were orchestrated by no one. They were a series

of haphazzard, violent outbreaks between police and rioters as a result of a police raid on a lower class gay bar.

Throughout most of June, 1969, the NYC police department conducted a series of raids on popular gay bars. These raids were conducted on the grounds that the targeted gay bars were serving alcohol without a license. Upon entering a bar, then, cops were armed with a warrant the department was more than willing to provide them with. After entering police would demand identification from patrons. Those unable to produce I.D. were usually arrested along with the employees of the bar and patrons dressed in drag. Those not arrested were released with minimal harassment. Homophobic jeers and shoving qualified as minimal harassment.

The raid on the Stonewall Inn, beginning at 1:20 a.m.. went well for the police at first. Abusing, arresting, and beating the 'fags' at the bar went unimpeded until a paddy wagon showed up. As the police came out of the inn, en route to the paddy wagon with a sizable number of handcuffed patrons, tensions began to rise. Instead of taking off, as was usual, onlookers outside the bar began shouting at the cops. Those within proximity of the paddy wagon began pushing it back and forth. Shortly thereafter the area around the Stonewall Inn broke into a riotous brawl, with shouts and flying objects of all sorts and scuffles between police and gays and lesbians. Police, shocked by the fury of the crowd, retreated into the inn for cover. The crowd then threw bottles and whatever else was accessible through the windows of the bar, injuring one officer, Gil Weisman. He was hit in the head with a shard of glass.

After 3:00 a.m. the Tactical Patrol Force (TPF) showed up to quell the violence. The TPF was a riot-control unit initially established to handle civil rights and anti-war protests and riots in the city. The unit did succeed in dispersing the rioters on Christopher Street, though only to have the rioters run around the block and reform behind the TPF unit. After reforming, the crowd showered the riot control unit with bricks, cans, coins, a parking meter, and other assorted objects. Some rioters also set dumpsters, garbage cans, and anything else flammable ablaze. After a period of time the TPF did finally succeed in quelling the disturbance, ending the riot for the evening. Thirteen arrests were made, including Dan Von Rock, a heterosexual who had just been passing the bar on his way home.

In several hours of rioting four officers and an unestimated number of others were injured. Of those who were injured, many onlookers believed that police were singling out and beating 'feminine boys,' younger gay men assuming a feminine gender role. One victim fitting this description was beaten with such severity by police that he bled from the mouth, ears, and nose. Another rioter lost two fingers due to a cop slamming a car door on his hand.

The injuries sustained by the police officers were minimal in contrast: bruises, small lacerations, and a broken wrist. The worst of the injuries, officer Scheu's appropriately broken wrist, was from being hit with a rolled newspaper, losing balance, and falling to the ground. It was the macho self image of the police that was most injured. Of course men epitomizing mindless machoism would never expect men betraying their own masculinity to rise up in violence against homophobia. Deputy inspector Pine, the first to run for cover inside the inn, had handled such raids in the past with only two or three other officers. He never suspected that he wouldn't be able to handle the Stonewall crowd as he had handled past crowds, mentioning after the riot that 'there was never anytime I felt more scared than then.'

The rioting continued the next night, a Saturday night, with the vexed mob much larger than the night before, perhaps more than a thousand strong, though there were only three arrests and no reported injuries. Rioters jeered at police but the objects thrown at police from the back of the mob didn't reach them, hitting only the street or protesters at the front of the crowd. Traffic through Waverley Place was forced to retreat from the site when the mob was surrounding vehicles, rocking them back and forth, and sporadically climbing onto passing cars. The TPF had virtually no control over the crowd who, when dispersed, used the previous night's tactic of reforming behind the TPF. Twice exasperated, police disregarded orders and charged the mob with nightsticks in hand, beating at least two people to the ground.

A small crowd formed in front of the Stonewall on Sunday evening, but were dispersed with relative ease by the TPF. Due to rain, there was no rioting on Monday or Tuesday. By that time the Stonewall had made all the necessary repairs and was again open for business.

Wednesday, presumably as a result of a two page spread in the *Village Voice* on the riots, a crowd formed again. And again, rioters jeered at police, threw various objects, and set whatever was within reach ablaze. TPF officers charged the crowd, beating indiscriminately with their billy clubs. Four arrests were made, all those arrested charged with harassment. Wednesday was the last day of rioting and protest at the Stonewall Inn.

Now the punk-as-fuck revolutionary is beside themself with glee, being armed with an account of the Stonewall Riots and all. Now the confidence and aggression with which gays and lesbians throughout the U.S. resist institutional and local homophobia has a root, a beginning of sorts. Before 1969, while African Americans were rioting in the streets across the country, the extent of gay activity and protest was in support groups and limited picketing outside various government institutions. Indeed, by the '60s only 2% of the homosexual population were aware of Mattachine, the most prevalent organization in the homophile movement. Thus, it is clear that Stonewall marked a seismic shit in resistance for gays and lesbians in the U.S..

Immediately after the riots Mattachine seized the opportunity to organize the gay community on a larger, more radical scale. First Mattachine activists fliered and wheatpasted info on a meeting scheduled a week after the riots. After that meeting a number of activists made the decision to split from Mattachine and establish a fresh, aggressive organization called the Gay Liberation Front (GLF). Later branching off from the GLF was the Gay Activists Alliance (GAA) who sought an even more radical agenda and activism than the GLF. While the GLF combined the struggle of gays and lesbians with other struggles, such as the civil rights and anti-war, the GAA chose to embrace only gay rights as an objective. Similarly, homophile organizations popped up sporadically throughout the nation, and a number of different publications, like the *Advocate* (Los Angeles). *Come Out!* (NYC), *Gay Sunshine* (San Francisco), and *Fag Rag* (Boston), emerged from the riots.

The tide of favorable, though limited, mainstream media was also an achievement of the riots, with *Time* magazine publishing an article a few months after the riots entitled 'The Homosexual: Newly Visible, Newly Understood.' Even the National Institute of Mental Health was compelled to argue that homosexual 'acts' between consenting adults should be decriminalized .

Aside from shaping the present gay rights movement and popular perception of homosexuals, it's vital that I point out who exactly fought back on Christopher Street in 1969. The riots weren't orchestrated by homophilte organizations. Actually, many of the established organizations, as well as middle and upper class gays and lesbians, condemned the riots, believing that they

would have a negative impact on the homophile movement. So, as in the case of many cases of militant resistance, the riots were conceived from the bottom up, and not under direction from above. Just like the Bolsheviks rode the wave of the Russian Revolution of 1917 (which I'll get into next month), homophile organizations seized the success of the riots in rising to prominence. This is serious stuff to consider in order to understand revolutions, resistance and all that sorta thing, because, hey, if it's workers, peasants, gays, lesbians, people of color, and other oppressed peoples breaking into rioting masses and organizing resistance, then what the fuck are the political parties and organizations doing? Are they the oppressed or just representative of the oppressed or simply using the oppressed to elevate themselves? I don't know, 'cause it's something I have to think a bit about myself. I'll get into that next month, too.

Cool sources: Barry Adam, The Rise of a Gay and Lesbian Movement (Boston: G.K. Hall & Co., 1987); Martin Dubberman, Stonewall (New York: Penguin, 1993), Lillian Faderman, Odd Girls and Twilight Lovers (New York: Penguin, 1991); Donn Teal, The Gay Militants (New York, Stein & Day, 1971).

Correction: Yes, I completely screwed up twice! First on some column about the service employees strike in NYC. I stated in that column that Reagan fired 22,000 striking air traffic controllers, and later realized that the figure is actually 11,000. Also, as Dr. Dante humbly pointed out to me, the origins of the word 'faggot,' which I discussed in MRR #157, don't date back to the Salem Witch Hunts, but much earlier in the English language—like from England, the country, hundreds of years before Salem. ooops.

TITS, DOGS, AND THE ROMANTICIZATION OF TEDIUM (Part I)

But first, this important message: ERRORS! ERRORS! COLUMN FULL O' ERRORS! In ish #157, i erroneously implied that Ric "Who's Gonna Drive You Home" Ocasek produced the arrestingly limp first Nervous Eaters album for Elektra. He didn't. It was some other jerkoff. I believe Mr. Ococsuk's involvement with the project was limited to producing and soliciting the (presumably flaccid) demos what got the Nervous Eaters signed and emasculated by Elektra. I regret the error, not like anyone cares. Further, in the same column ("op. cit." to the Latins, "op. Sid" to the kids), i foolishly stated that "Gimme Gimme Shock Treatment" (second Ramones album, duh) was, at 1:38 in length, the shortest punk song known to man at one point in time. This is a pretty fucking ignorant thing to say, seeing as how "Judy Is A Punk," from the *first* Ramones album, was 1:30 long. *DAHHHHHLLLLLL!!!* I plead perceptual difficulties in this matter on the grounds that i was unhip and bought the first three Ramones albums in reverse chronological order, ergo the declaration was valid for my own personal experience but not in any objective realm of computation. For shame. That said, we move to the meat of the column, which shall begin as follows: *As of 2:43 PM CDT 6.9.96, bands that don't tour a lot are cooler than bands who do.* I decided this while my band was on tour, so i figure it must be right. I also decided that a) traveling isn't punk, and b) this country is too goddamn big. It's true. One of the unflattering corollaries to this theorem is that England is more punk than America, just because it's shorter. America is like fucking "In A Gadda-Da-Vida" or something; England is more like "Judy Is A Punk," or so i would assume, having never been there 'cause it's too small. America is FAR too amply-stocked with 400-mile drum solos to be punk. Too much geographical ballast, man. Too many fields. Too many mountains. Too much road. We need to downsize this shit, compress some of the vast, airy gulfs between the little nodes of punkness. The mystery of how driving cross-country came to hold such romantic allure for the youth just goes to show ya that if the kids are bored enough, you can sell 'em anything, even more boredom. In January, our van broke down outside of Monticello, MN, causing us to spend two days holed up in some dopey motel while some doof named Virgil tinkered with our van (as a general rule of thumb, any punk-related outing that brings you into contact with people named Virgil can be presumed a total failure). It was too cold to go outside, so we just sat in this stupid little semi-comfortable room for two days, watching TV, reduced to drinking cough syrup and filling the ice bucket for amusement (well, some of us drank cough syrup and some of us filled the ice bucket. HINT: i needed no directions to the ice machine). Thing is, at some point in our lives, most everyone who's ever been in a punk band was sitting in some stupid little semi-comfortable room in the middle of their own little private nowhere, watching TV, bored out of their fucking skull, and then had the bright idea that *Gawd Dayam, if i bought some cheap equipment and started a punk rock band with my friends, we could be at least temporarily freed of this quasi-unendurable stationary treadmill-action day-to-day mule train of brain-numbing nothingness, i.e., The Void! Damn the Torpedos! Damn the Mosquitos! Damn Tom Petty! Let's fucking DO IT!* ...and so you start a punk rock band, things progress along their logical path, and next thing ya know *you're back in what might as well be that same goddamn semi-comfortable room,* bored off your fucking rocker, receiving a great cosmic swirlie from The Void — only *this* time you don't have the escape option of starting a punk rock band, *because being in a punk band is what got you in this sorry mess in the first place.* I mean, THAT REALLY FUCKING SUCKS, pass the dextromethorphan. Anyway, what's my point? Oh yeah, traveling is, primarily, really boring. Punk rock is supposed to be unboring, so punk rockers subjecting themselves to huge periods of unalleviated boringness is somehow wrong, and, given enough time, will ultimately corrupt and erode the initial unboring punk whatzit of the boree. Work it out for yourself: Make two lists, one of bands who tour a lot, one of bands who don't tour that much or tour not at all. Compare these two lists. (pause) Okay, 'nuff said. Not that there's anything WRONG with travel, not in the least. It is cool to see new stuff. It is cool to watch the countryside ploddingly metamorphosize into, i dunno, different-looking countryside. Once. How bands can endure doing this several times a year is a total fucking mystery. Pass the timecard. Now, if i could just sort of *adjust* the schematics of the nation, i would fix stuff so the standard distance between any given Point A and Point B was no greater than the distance between London and Brighton; then touring would be fun and punk. I have no fucking idea what the distance between London and Brighton is, but i'm sure it's a frigging fraction of the distance between cities in the US, and it always seemed like it was, you know, a really nice distance away to be. Like, hey, you're bored in London, you wanna get outta town for the weekend and go to some seaside resort town and riot, you motor on down to Brighton. Have an AwayDay, a cheap holiday, do it today! You don't hafta drive all day and all night and get mucho van ass in the getting-there process, yet it's far enough away to be legitimately out-of-town, for all your rioting needs. Why shit in your own nest? When i fix America, all the cities are gonna be roughly that distance apart, and the excess land is going to be scooped up and sold to the Japanese, on a strictly cash-and-carry basis. This

will be good news for touring bands, and will also bring America's traditionally lackluster football hooliganism output up to par with the English (although we're STILL kicking Tampa Bay out of the NFC Central). Regardless, every now and again, you gotta bite the bullet and beg your boss for some time off to tour, just 'cause, fuck, i don't know, 'cause you do. So we all beg our bosses for some time off, and wind up setting up a tour whereby, if we drive like 500 miles a night, we can leave Green Bay after work on Friday, play Kansas City, Denver, Salt Lake City, Las Vegas, and four shows in California before turning around and driving like 800 miles a night to get home for work at 9:00 AM a week from the following Wednesday — "work," in my case, consisting of laying out ads for two weekly "newspapers," the front 2/3rds of which feature nothing but ads for cheezy Wisconsin bars (of which there are many) — *Incredible drink specials! Brilliant midwestern cover bands!* — the back third consisting of heart-wrenchingly pathetic personal ads (which i have to type every fucking letter of, which has GOT to be at least as bad as typing the MRR classifieds, maybe) and ads for strip joints and porno stores, of which there are plenty in these here parts as well. Two weeks before our scheduled departure, the person who is to fill in for me whilst i am out Kicking The Anvil walks into the office with an abnormally glazed look in her eyes. She hands in her keys, informs my boss that she loves us all, but that "one day we must all stand before God" and walks out. This is rather disturbing news. It is disturbing because *IT COULD HAVE REALLY FUCKED SHIT UP FOR ME*, and i would have LIKED to have thought that my former comrade-in-smut would've had enough compassion for my poor unsaved ass to choke down her newly-found moral indignation for a week and a half *as per our four-month-old agreement*, just in the name of human decency. I mean, SHE'S standing before God, but I'M standing before God AND BENDING OVER. If you've never had a friend pull a religious wigout on you of this nature, let me inform you that it is a *really* shitty feeling. It's like they walk up to you, flip you the bird (in the name of God), tell you to fuck off (in the name of God), and leave, implying that the times you got looped on margaritas after work together or whatever are now null and void; that they didn't happen at all. Bah! *Where's my Millions of Damn Christians t-shirt??!* This was also really disturbing because it indicates that I DO THE DEVIL'S WORK!!! *Not* just with my band! *Not* just with my column! *I DO THE BIDDING OF LUCIFER 'ROUND THE CLOCK, 24-7!* I SIN FOR A LIVING! I SIN FOR A LIVING! I SIN FOR A LIVING! I SIN FOR A LIVING! Never do i pause in my ceaseless quest for HADES! HADES! HADES! Where's my cough syrup??! Where's my Helix tape??! *IIIII AAAAMMMMM IIIIRRROOOONNN MAAAAANNNNNNN!!!* The kicker is that *SHE TRAINED ME* to DO the devil's work i do!! A BORN-AGAIN CHRISTIAN HAS SENTENCED ME TO THE LAKE O' FIRE!!! It's the ol' Bait'n'Switch!!! I heard about this in Family Consumer Ed!!! *Save me a hit on that perpetually-flaming brimstone bong, o cloven hooved Big Dick Daddy from Cincinnati-styled ruler of the Stygian abyss! Your faithful servant awaits his unholy due!!!* An emergency plan is eventually put into play at the ol' smut rag, one that leads me to work 57 hours the week i depart. We leave immediately after work on Friday, and drive as far as Des Moines before succumbing to Motel 6's tender charms. While in Iowa, i am prompted to casually mention to my fellow retards how all girls from Iowa have, like, *really big tits*. It's true. Every stripper (oh, *excuse me*, "exotic performer") from Iowa (of which there are many) whose photo i am required to lovingly halftone (and/or color over the exposed breasts of with a black Sharpie™ as if there were a black brassiere present) at work has like these *really huge cans;* most of which seem to be organically grown (implants are *lame! LAME I SAY!* Don't do it, girls! Spend that money on panties, Chuck Taylors, and SweeTarts for the deserving!). *Why is this so?* The general feeling amongst the band is that "it's the corn." The next day we proceed to Missouri, and it proceeds to rain on us. Lulled into a junk-food metabolizing coma by the comforting SKREEK of windshield wipers across insect innards, we are zapped back to reality as a bolt of lightning strikes a road sign about forty feet away. The sign lights up like a magnesium flare, and remains ignited for several seconds, like some sort of wacky and terrible flaming electric cross. This captures a certain amount of our attention. After we have regained our composure, i nervously put forth the idea that God was trying to wipe me out for doing the devil's work, but missed, and that my presence surely spells doom for the rest of the band. My bandmates calm me down by hypothesizing that the road sign was actually evil, and God was protecting us from it. Although it did seem like kind of an evil road sign, when we get to KC i take no chances and i park our van alongside some other band's van which is covered in pro-vegan and pro-life bumperstickers, figuring that God is *not* gonna risk wiping out the pro-lifers just to toast *our* insignificant asses. The show is a big festival which seems to primarily feature bands that one would expect to see covered in *HeArtattaCK*, thusly there is plenty of vegan and animal rights stuff floating around. I accept a band bagel from the organizer, but decline the spaghetti and potatoes, owing to the fact that my long-standing question of *"if vegans are vehemently opposed to ingesting animal products of any sort, then why is there always dog hair in their food?"* has never been answered to my satisfaction. I eat a KitKat instead. A cute girl is wearing a patch that reads *"It's okay not to drink milk."* Not where i come from, sister. Our song "Grilled Cheese" takes on a whole new combative edge in this context, and my on-stage observation that, quite like Iowa, the average Missouri bra size seems to be two letters and six digits greater than the comparable figure in the Dairy State culminates in an unexpected and welcome on-stage brassiere tossing incident. The nicest boobs in the entire venue are spotted encased in a Spitboy t-shirt, but i let this observation go without public comment as the pro-lifers and their vehicle have left the building, and it looks like the rain and all its heathen-zapping potentiality is coming back. The vegan spaghetti sauce turns out to be tainted, and a number of people barf outside the hall from food poisoning. I would have offered them part of my KitKat for dinner, but i heard milk chocolate can be unhealthy. In Kansas, we are caught in a deluge of Noah's Ark proportions, which slows our plod down I-70 to 25 mph. When we come upon the overturned semi which blocks both lanes, we slow down to 0. God misses again! The girls at the truck stops all have big boobs, and the guys all have black teeth, which means one of two things: 1) our comparatively Oxydol white smiles could land us awash in plump and festive hooters MIGHTY DAMN QUICK in this part of the globe; or 2) the Kansas girls' boobs turn the guys' teeth black. Being an ass-man — and an ass-man fairly obsessed with dental hygiene at that — i decide that we can't take the necessary time to pursue this obviously dangerous experiment, and we head for Colorado with white teeth but no boobs. The girls are *still* comparatively stacked in Denver, which certainly crushes the Corn Theory (damn shame, too. That Corn Theory had a very attractive visual component to it — like, if you envision a flat-chested girl in a tinfoil brassiere, then picture her eating corn and her top then popping and swelling fiercely like a double-breasted Jiffy-Pop™ mammary augmentation, the whole Corn Theory somehow seems very intuitively valid, regardless of the inherent asininity of it all. Now, yes, a similarly-erected Altitude Theory could certainly be applied to explain away the bust size differential of the typical Colorado female's chest measurements vs. the less-

majestic, non-high-altitude, non-Corn-Belt bustline [i.e., lower atmospheric pressure leads to greater inflation, blah blah blah], but, goddammit, this would just be *too many theories.*, and it's really a stretch of the imagination for anyone to believe that the girls in Iowa, Missouri and Kansas all have big boobs because of corn ingestion, while, right across the state line, the Colorado girls have similarly big boobs NOT due to corn, but due to altitude. Too coincidental. I am virtually certain that the boobs are big in Colorado for the same reason that they're big in Kansas, but, at present, i do not know what causes this bigness. Like i said, i'm an ass-man, and i've only got so many hours a day for armchair bosomology). Unfortunately, none of them throw their brassieres at me, so all measurements must be recognized as estimates. We exit (i.e., "Get Outta Denver") via Wyoming. At elevation 8500, it stops raining and starts snowing, becoming the first snowstorm i've ever had the pleasure of driving thru barefoot, but the fires of Lucifer kept my feet warm and we stayed on the road. We meet a number of really cool people the next day opening for the Bouncing Souls, Weston, and DFL in Salt Lake City. It is good to play for an audience that believes in something. This particular audience believes in buying Bouncing Souls merchandise. We play. We jump around like freaks. This causes more Bouncing Souls souvenirs to be sold. After the set, i wade through the people still waiting to buy Bouncing Souls t-shirts, and return to our merchandise display. A few people notice me, then ask me how much Bouncing Souls patches cost. Punk rock can be very life-affirming. *"Hey! Hey!"* On the other side of the Bouncing Souls Consumer Club, there's some little kid — looks about 11 maybe — hopping up and down, trying to get my attention. *"Hey! Hey! I gotta tell you something! I gotta tell you something!"* The kid runs all the way around the Bouncing Souls souvenir line and eventually makes his way back towards my part of the table. He's visibly excited, and can't seem to say whatever it is he needs to tell me, which i assume is along the lines of *"mister, you've got a piece of chive on your tooth!"* He makes a fist, and puts it sideways in front of his mouth. *"Good — good —"* He's pointing at his fist, like he can't think of the next word. *"Good SINGING! Good SINGING!"* Hey! Whadaya know! Somebody actually GOT IT! I shake his hand, and give him some Boris buttons so as to ward off an unsightly patch habit later on in life. Eventually, other non-DUH Salt Lake Citizens come and talk to me, which is cool. DFL play to a completely silent crowd. I decide that perhaps i have judged the audience too harshly, because their silence is not DUH at all. Their silence is completely appropriate because DFL ARE THE WORST FUCKING BAND ON EARTH. Anyone who does not believe that Epitaph Records sucks total shit needs to check out DFL *immediately*; i think things should be pretty clear from that point forward. Compared to the cold shoulder the crowd gave DFL, they were practically in spine-arching, sheet-smudging ORGASM over us. I withdraw 50% of my allegations of DUH-ness! SLC is merely semi-DUH! After their set, DFL's singer informs the stone-silent crowd that they *"don't do no kissy-ass encores!"* Aw, c'mon Elvis, just *one?* The girls in Salt Lake City have the biggest tits of all (so *now* what? It's the *salt?* Yeah, right, like girls from the salt state should have bigger boobs than girls from the milk state!). Unfortunately, they have the most septum rings per capita as well, and you couldn't *possibly* ingest enough corn, salt, or mountain air to grow boobs big enough to lure me into any type of sexual contact with one o' them grotesque, be-septum-ringed creatures. *Bleecchhh.* I'll stick with my treasured copy of *Shaved Orientails*, thanks. Couldn't even do it doggie-style, with my partner facing away from me. *I'd know the ring was there*, kind of like the Princess and The Pea. I'm very sensitive, you know. In Las Vegas, we are treated like kings, though it seems we have exited the Breast Belt. I got the impression from the locals that a lot of touring bands skip Vegas. DO NOT SKIP LAS VEGAS, IT FUCKING ROCKS. If you're pressed for time, there are other, less significant locations to delete from your tour itinerary to make room for Vegas. Berkeley comes to mind first, but i'll have to get to that next ish.

NEXT MONTH: WAY LESS TITS, WAY MORE DOGS, SAME UNENDURABLE TEDIUM (BUT I REALLY DON'T HAVE ANYTHING ELSE TO WRITE ABOUT)

Contrary to what you may have heard in Flipside, I am still writing for Maximum even though I have dropped off the planet for the last several months and I'm probably still as much of the politically incorrect asshole i've always been (Thank god!)! On that note, let me fire up another smoke.

Ok, so I'm back from Colorado after a month siesta in a town called Manitou Springs. Excitement here consists of looking at lots of pictures of people's babies, visiting local galleries with a lot of bad art (no Pettibone or Frank Kozik stuff anywhere, DAMN!) and spending nights at the Bar-B-Que skewering what passes for shrimp here but is some type of thawing fishy smelling mess. God, San Franciscans can be such snobs when it comes to food it's true, but lets face it, something that has been caught 1800 miles away then frozen, trucked across the country in boxcars and then and eaten several months later is not my idea of food. I realize though that this is probably the kinda crap most people here consider "good eating", which explains why groups like "Cowboys for Christ" (an extreme right wing, anti choice, pro gun, pro-censorship group of knuckleheads) can operate so effectively well here.... I mean the ignorance factor about people places and "shrimp" for example is really high! Ha! And you thought this discussion was actually going somewhere meaningful for a change! You outta know me better than that by now!

So anyway, there ain't a hell of a lot to do here, to say the least. Rock and Roll is conspicuously absent here, as is "the nightlife". The main mountain, Pike's Peak, is named for a white guy who never even made it to the top. His Indian guide, name never recorded, was the one who actually scaled it. It figures. American history deleted again for the sake of ego. Cry me a river baby, but never tell em the truth. Get me off this subject..

A big highlight of the trip was visiting the 7 or 8 naturally carbonated (burp) springs there, especially "my favorite", the Lithium spring, which must explain why I didn't go completely batty for lack of culture. One night we went to this spring called "The Well", a giant swimming hole, filled with 50 naked hippies, blissed out on mineral water highballs. Having never even been in the same room with 50 hippies, let alone 50 naked slobbering hippies, this was somewhat of a shock for me. The good thing was that they were into Hank Williams Sr., instead of Jerry Garcia, so at least the disease factor was cut down. The bad thing was that the only scenery there were the lights from lovely Super Max prison which is where our pal Manuel Noriega spends his time doing crosswords.

So I'm sitting on a rock at this place, and this Biker chick with tattoos all over her hops on next to me and offers me a toke, and I start looking at her tits and notice they're fake, but not only that, they're also totally lopsided, which leads

me to believe she must have had her silicone job done at the local Quality Tune-Up store. One breast is at least 3 inches below the other one. It seems to me adding a third nipple in the middle would at least round the whole picture out a bit, but I was afraid if I said that I would have got her Biker boyfriend's big fat fist in my mouth shortly thereafter. It probably would have been the most exciting thing that happened to me there, though, now that I think about it.

So I get back to the City, and a friend invites me to this "really cool party" over in the Haight, so I go and this is even less exciting than Colorado. We get there and they have all kinds of meat skewered into weird sculptures, which is one of the grossest things you ever want to see, let me tell you! And the thing is they've been sitting out under hot lights for about 8 hours prior to our arrival, so some of them have little dried congealed fat on the ends and some don't and some idiot in green granny glasses (oh, excuse me "John Lennon glasses") says in this pompous overbearing style, the style of the collector with little to no talent but who thinks he is important because he collects important people like his art pieces, anyway he says totally serious, that the congealed light and dark parts of this dead meat ball on a stick adds to "the spontaneous message of the piece". The only thing it adds, I tell him, is a healthy dose of botulism. Then some other guy, age 20, asks me if it's true that women in their 30's have multiple orgasms every time they have sex. "Only with our vibrators", I tell him, to which he looks more than a little perplexed.

After leaving here we go to another party that's supposed to have a "cool unannounced band" playing at an infamous North Beach club for a friend of our's bash. When we get there not only is the cool unannounced band nowhere to be found, but the proprietor of the venue has apparently holed himself up inside and refused to come out. Oh brother. Maybe I should have stayed in Colorado after all. So we go up to this bar up the street where the party has moved to, according to a sign posted on the original club, and I walk in and it's a —Oh nooooo!!!!!—sports bar—Frankie's Bohemian Club. And I'm sitting in here going "god this place feels so familiar" even though I can't stand bars like these and I start looking at the old bricks and stone and it dawns on me—Holy shit! This is the Mabuhay! And of course by this time my entire night is ruined because that place was my home for about 4 years and now they've turned it into a fucking sports bar. I thought my pal Winston was gonna start crying. It was like seeing the Dead Boys metamorphasize into the Pointer Sisters. It was ugly, uglier than my size 9 1/2 triple A patent leather yellow shoes. We got out of there fast.

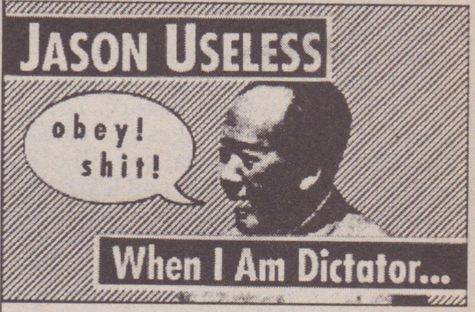
On the way home I stop off to get a slice of pie and run into "Degenerate Dave" who's totally pysched because he got a bunch of donuts free from the corner hamburger joint on Columbus because the owner wanted to close down early. He had to hook up with some Irishwoman who wanted him to fuck her while she was being strangled at the same time. Call me a prude, but this is not my idea of a hot date Ok? So basically this is how my whole month has been going since I've gotten home. Not a pretty picture......

There were several shows that were worth seeing although I didn't run into anyone from this magazine there which kinda pissed me off. It pisses me off because I see more and more new bands imitating old punk bands that I saw 20 years ago and when these bands come to town I don't see hide nor hair of you guys. God, now I'm starting to sound like Herb Cain. rest in peace. Maybe I'll get a cool promenade named after me too. It'll probably be at 6th and Mission too. In any event there were some great bands. Metal Mike's (Angry Samoans) band, The Queer Pills, played in North Beach and Blag Dahlia played the Bottom with Bloodloss (Mark Arm's band). I missed The Infections due to the fucking flu, and am debating whether to truck to Vegas in July. The thought of being stuck in the desert with Greg Lowery for two days though is pretty scary. Course there's always the free drinks in the casinos 24 hours a day if things get ugly.

Well I couldn't part company with you without telling you about a party I went to with my girlfriend Jules and Mike Watt who's playing this week with Porno For Pyros. The giant "Free Tibet!" concert in Golden Gate Park was today so there was this really snobby party for "all the participants" of which I was not one but which I was going to crash anyway. So we walk into "The Tonga Room" in the Fairmont Hotel which is this horribly overpriced monstrous room with a faux lagoon and burlap and fake trees and plastic flowers. Luckily, I ran into our own Sarah Zimmerman there and she told me that the chair I was sitting in was gonna cost me an extra 3 bucks because one has to pay a "sit down" fee in the Tonga Room and that is even before you get to the bar, where it costs another 12 bucks for a mixed drink. Meanwhile the management company for the bands from New York were fighting with the management of the bands from LA (Gold Mountain). Personally, I'd put my money on the New Yorkers anytime; besides, the primadonnas from LA were the most blatantly pretentious artists I have ever met, and I am using the term "artists" loosely here. When I mentioned to Kim Gordon that there appeared to be a lot of people called Kim here tonight she said, "Yeah, there's a lot of Kims alright. A lot of Kim Bassingers!!!" That pretty much summed up the mood of most of us. There were some other great punk moments: Mike Watt drinking his Courvoiser with someone's cigarette burning in it, various punks climbing over the bar and stealing premium bottles of booze from under the harried bartenders noses, 300 people marching into the Stanford Court hotel lobby at 3 am and demanding entry into Perry Farrell's room (we all got in, amazingly), playing Butter at full volume in the 8th floor hallway, much to the poor vacationer from Florida across the hall's dismay. We finally walked Watt back to his hotel room at the Triton on Grant Avenue around 5 or 6 am, then walked through Chinatown with Jules, her roommate Christian and myself all drinking off the same stolen Tanquerey Bottle. It was great. The only ones around were us and the rats, not unlike the party we just came from.

So now its about 9 am and I have to get this column to Tim if I can keep from keeling over from lack of sleep long enough to get it there. Oh! I wanted to tell you that Christian is running a "Sense-o-Round" night, described as a "Hi-Fi luxury getaway, where the jet set set their jets on Hi!" for all of you Lo and Hi-Fi fans. It's at Cafe du Nord, on Monday nights all this month and next, I think. Don't quote me on that one. It's much too early in the morning for me to go look up the damn schedule now.

Well now I need to go find my bedroom (I know it's around here somewhere, if I could just wade through the 18 cartons of pizza boxes siting in our kitchen I might be able to find it!). Since it's way past the point of me forming coherent sentences I'm gonna save whatever dignity I have left and sign off now. See ya.



Which side are you on?
Which side are you on?

COLUMNS

—*Florence Reese, 1946*

I'm sending this dispatch from my whistle-stop propaganda tour, which is cleverly disguised as a series of "rock concerts" for my front organization, a "band" called the Volatiles. Teeming throngs of the youth have gathered to hear the stirring doctrines of Class Revenge, and to take part in the great Free Socialist renewal. I send revolutionary greetings to all friends of the Volatiles and the larger movement we have placed ourselves in.

And now for a brush with the real world. As you may know, I accept the premise that powerful, democratically controlled unions are the best hope for economic justice in America. I easily grant that the mainstream American labor movement has traditionally been corrupt and shortsighted, but at its best7 radical labor has been the fullest expression of working class power, and the most effective agent for progressive change. The strength of radical unionism, in my view, lies in its stress on the economic power of workers — and, hence, the material basis of social relations. Political parties and paramilitary sects fall short of addressing this. Although political and/or armed solutions are sometimes necessary for limited goals, they are inadequate as agents of working class hberation.

Now, in the last twenty years or so, American unions have fallen on hard times. Until recently, union membership has steadily dropped, and unions have grown increasingly irrelevant to the average American. Why is this? Mainstream commentators offer some responses: America's individualist culture, the decline of the manufacturing sector, etc., etc. But how's this for a reason: workers in America are not guaranteed the right to organize.

Oh, the laws are there. But the provisions for enforcing them are not. The Wagner Act, passed in 1935, which guarantees the right to organize and provides for the National Labor Relations Board (NLRB), relies on fatally weak methods for enforcing itself. Instead of being able to enforce its own decisions, the NLRB must rely on the U.S. Court of Appeals, which is a very lengthy process.

What does this mean? Well, let's say you own a widget factory. You pay your 100 employees wages equivalent to $18,000 a year, for a total payroll of $1.8 million a year. One day, you learn that a couple of pesky employees have been meeting with somebody from the AFL-CIO. You check around and discover that workers at unionized widget factories earn $25,000 a year, plus medical coverage.

So here are your choices. You can leave the organizers alone and risk a payroll rise to $2.5 million a year. Or you can illegally fire the two organizers, which probably means that after two or three years of court proceedings you'll have to pay them a couple of thousand each in back pay. Which would you do, Ms. or Mr. Factory Owner?

And not only that. According to labor lawyer Thomas Geoghegan, "There's no other country (outside the Third World) where it's tougher legally to organize a union." For instance, in Canada, as Geoghegan relates in his book *Which Side Are You On?*, when workers want to organize, they simply have to sign cards that say "I authorize the union to represent me." Once 55 percent of workers in a shop have done that, it's a closed shop, and the boss has to bargain with the union. "No hearings, no further elections, no years of litigation," Geoghegan says.

In the United States, the authorization card signing is the first step in a process that can take up to seven or eight years. In that time, the boss is allowed to hold mandatory, one-on-one meetings with workers, and to say whatever he wants. Yes, in America it's legal for your boss to threaten to fire you for supporting a union. And it makes good business sense for your boss to fire you, even though it's "illegal."

After the authorization cards are collected, they are submitted to the NLRB, which then tries to decide what is an "appropriate bargaining unit." This often takes years of legal dicking around, during which time the company is "illegally" firing every worker it can lay its hands on. Eventually, the NLRB will set up the election in the workplace, which usually ends in defeat for the union. It's no surprise that after bitter years of seeing fellow workers get fired for supporting a union, even the most discontented worker's spirit will be broken. What's amazing is that, under these conditions, any shops are ever organized.

A study reported in Michael Goldfield's book *The Decline of Organized Labor In The United States* found that when the employer does not delay the election, or commit any illegal acts, the unions currently win over 90 percent ofthe time. Does this sound hke the product of an "individualist culture" to you? America's labor laws are one of the biggest obstacles to working class power in America. Why not use a simple, automatic authorization card system, and let the workers decide without the fear of losing their jobs? What are the bosses afraid of?

By the way, the stats in this column are taken from the sources mentioned above (Geoghegan's and Goldfield's books). Next month, I'll go back to my standard format. I recently turned 22, hip hip hooray. Get ahold of me at PO Box 63452, St. Louis, MO 63 163.

A question that has troubled the Boss (Tim Yo, not fallen "personal"-"rocker" Bruce Stinkstoned) for some time is, "What is with the plethora of good Japanese bands, anyway? Why do they stomp so hard, rock so good, roll like the mighty river Euphrates and have so much over the top energy?"

He posed this to me just the other day, in fact. As usual, I was ready with an answer, specifically, "How the Hell should I know?"

I'll certainly admit that even the average specimen of current Japanese rock 'n' roll band seems to easily overshadow all but the very good to great bands that we Americans manage to cough up (and as for competing with the great Japanese bands such as Teengenerate and Guitar Wolf - whew, good luck!). But how to account for it (and if I managed to, would my next appointed mental labor be figuring out the reason for the sudden petite explosion of really good French bands?)?

Nonetheless, I will venture a few observations and bravely theorize on their bases.

Firstly, Japan is a highly conformist society (you may have heard this before). Because of this, being involved in any non-mainstream subculture is much more akin to actual rebellion than in the U.S., where all manner of commodified pseudo-individualism is foisted upon the citizenry from an early age. In short, being a Japanese goof off in a rock and roll band is a hard road to travel, so it's necessary to bring a lot more conviction to it than the half-assed attitudes all too common hereabouts.

(Black to Comm, a fanzine generally chock full of worthwhile junk if you can get by the twisted phobias evident in the editorial policy [besides a wacky aversion to the mildest of oaths and obscenities, and some other general strangeness, there's the typical quasi-Christian closeted homophobia, but nobody's perfect after all] expressed doubts about the va-

lidity of Japanese rock and roll owing to their probable inability to comprehend the American goof-off cultural tradition. The point is a good one, but the fact is that for the Japanese rock 'n' rollers, the goof-off tradition is not only understood, but intensified. THEY'RE GOOFING OFF AS THOUGH THEIR LIVES DEPENDED ON IT!)

A corollary to this is that, corny as it sounds, they play because they love to play. A lot of American musicians manage to "outgrow" this stage fairly quickly and prefer to play for the adulation and all the rest of the rock star bullshit that comes in its wake. Most of the Japanese bands' members that I know have real jobs (and shitty ones at that). In order to play abroad. they may have to quit those jobs in order to take a vacation at the same time as the other people in the band, but they know that they'll have to get another (quite possibly shittier) job when they get back home.

The time when bands most often take the biggest dive, qualitatively, is when they decide to become "professional." That's when they get all sorts of screwy ideas and quite probably start to fuck up. It might not HAVE to be this way (because it sometimes isn't), but there can be no disputing that it's a valid rule of thumb. The band becomes their job, and jobs suck. Therefore, the band generally begins to suck.

The Japanese bands have little to zilch prospect of obtaining freedom from work (in the economic sense) via their bands. For them (and the ridiculously small audiences to which most of them play in Japan), the music is (once again, corny as it sounds; but after all, the Japanese love corn) a release from the rigid strictures that they have to endure ("Rock 'N' Roll High School" is taken very seriously in Japan).

The second important observation is that the Japanese tend to know their fucking rock and roll history (a fuck of a lot better than any of the asswipes making "History of Rock" specials). A lot of gaijins (young'ns especially) might be full of piss 'n' vinegar when they pick up instruments, but most of them don't have a platform of inspiration as wide as most people need to use as a launching pad (ANNOUNCEMENT! HEAR YE! HEAR YE! THE PRECEDING METAPHOR IS A FINALIST IN THE MRR "TOP GUN" METAPHOR SEARCH! CONGRATULATIONS!). They fall over and expend all their energy flopping around on the ground. Conversely, there's the obsessive types who acquire some history only to be caught up in slavishly attempting to recreate it in some context that just doesn't work.

The many good to great Japanese bands tend to not only have an understanding of rock and roll born out of an often obsessive passion for it, but they are also more apt to successfully manage to inject their own inspiration into it. Even if the how and why of this remains obscure (what, you want me to break the butterfly on the rack?), there are some important lessons (for anyone, not just bands) to be gleaned from this investigation.

A) Have a job.
B) Learn some history and keep your ears open.
C) Don't be a fucking mook.

Write these down and thanks for reading.

I happened to tune into ABC's "Rightline" the other night. Christ, I hadn't seen that show in a long time and had forgotten just how blatantly Republican Ted Cophell was. That thin veneer of 'objectivity' had worn off over time, with the pompous jerkoff looking much like the emperor and his new clothes.

Then I watched PBS's "Charlie Rose" talk show. Same shit. This guy gives the pretense of reasoned neutrality, but he's just straight up conservative. All 'newscasters' should have a line flashed on the screen below them, declaring what party they are registered as and who they voted for last election. Then people could truly take into account the bias of these so-called 'objective' reporters.

Then I had the misfortune of seeing Noam Chomsky butchered by Charlayne Hunter-Dolt during the News Hour on this supposedly most liberal of networks. What a dense piece of shit she is. Poor Noam is trying to explain that it is natural that the news we receive through corporately sponsored commercial channels (and to a slightly lesser extent, Public Radio, which is now much more dependent on corporate 'contributions') is biased towards the corporate point of view. Charlayne is completely bamboozled by this thesis, says *she's* never been told what to report, and has some 'expert' come on to verify that, no, corporate sponsors do not come down and edit the news for the stations. Christ, what Noam was saying was that in order for a reporter to rise through the ranks to the point of reaching network stardom (or even local anchorage), the perspective they hold would have to please the higher ups. You won't find raving anti-corporate lefties or even raving white separatists (well, maybe *more* of them) on your evening news, and there's a reason. It's not like intelligent leftist reporters don't exist. Most likely, they would never be hired in the first place if their views were known, and escaping that, they would never hold their job for long if they didn't conform. It's a really easy and practical point to grasp. But not for the reporter who is locked into their position of prestige, power and profit.

Then I listened to a discussion on NPR about the lack of civility these days. It was a bunch of liberal and conservative white people complaining about some unnamed 'they', who are obviously non-whites. On and on they went, wishing for the good ol' days, wanting to bring back people respecting others in 'public space', wanting youth curfews ('cause 'they' aren't responsible, yet advocating that youths be tried as adults in criminal cases... no contradiction there!). Nobody would come right out and say they were talking about blacks or latinos, and because the discussion was not very honest, there was no room to talk about just why things had deteriorated to this point, surely a prerequisite for making changes in the way people treat each other. There were only oversimplified accusations that it was the fault of the overindulgent 1960s— permissiveness, liberalism, forsaking God and country, loss of spiritual and family values... And I know a lot of 'thoughtful' white folks who think the same—they may not cop to it for fear of being accused of being reactionaries or racists, but it's what goes on in their heads.

What bothers me the most is the rewriting of history these days, the 'blame it on the 60s' routine. Bullcrap. Look, people in the 1960s began rejecting the social restraints that white society laid out—not because they were drug-crazed hippies or selfish turds—but because they discovered the hypocrisy that underlies American political, economic and social culture. Go to church on Sunday, be neighborly, and get forgiven for your sins, then on Monday go out and cut those throats in the real (business) world or join the army to legally and morally kill. People saw through things.

Baseball players saw that owners got what they wanted by being greedy and selfish, so they demanded their greedy part too. Same with other unions. Owners were no longer seen as 'upstanding' leaders but as the greedy fuckwads they were. Women saw that men got

what they wanted by being greedy and selfish, and began trying to wrest their share too. If they made mistakes it was that they too often tried to use the tactics, psychology, and mentality of their 'masters' in trying to free themselves. But today these groups are blamed for their overexcesses or failures instead of people remembering just how hard it was to even begin that struggle towards emancipation, and just how piggish and fucked the hypocrites were/are that controlled the show (and who wait in the wings to reassert their control). The drive towards any kind of equality must be supported, mistakes along the way must be understood and rectified, but the impulse to smash inequity must never be deterred by the powerful 'masters' that necessitated the rebellion in the first place.

Blacks learned about their history then too. They saw that whites had destroyed their native culture and dignity, had made them believe that they were ugly pieces of shit worth less than farm animals, and that the only way to survive was to kiss white ass. The great 'Civil War' had happened and 'freed' the slaves, God bless America... freed them into poverty, without the education or money to advance, still dependent on kissing white ass, still treated as subhuman.

So in the '60s they began standing up, they were no longer going to kiss ass, and began to reeducate themselves about their lost history, to see black as beautiful, not ugly. This was made even harder because the brightest and strongest leaders they had were killed off by white society, murdered, jailed, railroaded or driven insane.

So nowadays, many whites complain that we should bring back the good ol' days of respect. We can't let them return us to the power imbalance of yesteryear, of respect based on the color of your ass. And we can't expect a people to respect us or even themselves when they've been relegated to lives of squalor and deprivation (economic and societal) because of white indifference (meaning ongoing, more subtle racism) and greed. Enforcing 'respect' by repression will not make people understand the past and retool the future—it will only set the stage for race-based fascism.

The solution to the downward spiral of public disrespect requires that whites come to terms with racism, to understand that it is the #1 problem in this country (just look at these church burnings—why are just black churches being burned? They should be burning white churches at the same rate—fair is fair!). If the long term effects of racism were really to be addressed, then not only would we be setting up the conditions for blacks to respect whites, we'd be setting up the conditions for blacks to respect blacks and whites to respect whites. And in the process of addressing the past (and present) inhuman and dehumanizing nature of racism, we would also have to uncover the brutality of sexism, homophobia, and the true face of capitalism as well. Like I said, a few hours in church cannot undue 6 1/2 days a week of unbridled bad examples for humanity, where the bottom line is profit not people, where 'downsizing' and 'competition' and 'technological advances' are not acceptable euphemisms for destroying people's lives, livelihoods, and self-respect, and where fear-mongering, insecurity and ignorant patriotism are not substituted for really delving into our not-so-wonderful racist and shithole reality.

If people want civility from others, they had better take a look at how things got that way and see just what responsibility they have in preventing the rewriting (and obscuring) of history, and then begin creating the movement that will truly allow us to all live by responsible example...

MRR--and, of course, yours truly--has come under pretty regular fire in recent months from certain quarters (it reminds me of the 'old days'), most notably from a few other 'prominent' fanzines, both right and left. I appreciate the attention. I think it is wonderful and reassuring that MRR still has that great an effect on others, that some people have such seemingly boring lives that they have nothing better to do than dedicate a large part of their existence to watching and attacking MRR's every move. I don't know what personal problems have caused them to spin out to such a level of bitterness, negativity and obsession, but I sit in amazement at the amount of jealousy and insecurity that they so willingly display. At a point where I thought that perhaps MRR was no longer an absolutely crucial element in punk (given the breadth of current zinedom), it has made me recognize the very special role we have always had in stirring up shit by not backing down from controversial decisions, and for continuing to do more than just being a 'publisher'. I thank you for the publicity and the raison d'etre.

I do regret the loss of old friends at times and wish that those gulfs hadn't emerged, but if maintaining those relationships means shutting up about how people change their values and behavior over time (and therefore understandably incurring their most vicious and defensive wrath—no one likes it pointed out that they have changed or 'sold out' their former beliefs, and it brings to the surface the most intense level of rationalization and defensiveness), that is the price I will pay. I lost most all my friends from the '60s as they changed from radical to liberal (or even conservative) as they got older, more cynical, and more absorbed by the 'real' (again, business) world, and the same seems to be true for most of the people that I've known from the early punk and hardcore days. I miss how it was, how we were, but can't pretend that's how it is now. The main complaint against me (and MRR) seems to be because we *haven't* changed with the times and trends. Oh well, life is weird!...

Final current event: the bombing in Saudi Arabia. You know, one's man's cowardly terrorist is another man's brave freedom fighter. Before you jump on the "they are cowards and we're going to get them all" bandwagon that the establishment and mass media are drumming up in the wake of 19 American deaths, ask yourself just what the hell these Americans are doing there, and everywhere else around the globe for that matter.

They are obviously there to protect "American interests", which means control over the world's oil supply, which in turn means control over the world economy. There are obviously many Saudis who do not like US control over their own natural resources, or US support for the Saudi royal family's iron-fisted domestic stranglehold, or US and Christian cultural imperialism, and are resisting in the only way they can against the world's most powerful military force. Is that "cowardice" or "bravery"?

I can't help but think back to the days of WWII, when German forces "stationed" in other European countries would denounce the "cowardly" acts of French or Yugoslavian or Dutch "terrorists" against them. But the Nazis lost the war, and instead of the attacks being the work of terrorists, the history written by the victors says that was the work of brave resistance fighters, risking their lives, against all odds, in showing their countrymen that they too could stand up to the outsiders. There are countless WWII movies that evoke just such a message. But rest assured that had the Nazis won the war, those resistance fighters would be forever branded as terrorists, just like the fighters who attacked the US military installation.

In disgustium: Ever been to a show where the headlining band played the same song four fucking times, just to please somebody videotaping them, to the annoyance of most of the crowd? Well, The Queers made a video for MTV while playing a "Lookout Showcase" show at SF's Trocadero, along with Mr T Experience, Groovie Ghoulies, and Hi-Fives. Besides the corporate delays, girls

the shoot. Shame on all the bands and on Lookout who have strayed so far from punk in their quest for money and success. Kiss ass and lame as fuck!

Just in case this little nugget escaped your attention when it made the rounds a few months back.

CLINTON DEPLOYS VOWELS TO BOSNIA

Cities of Sjlbvdnzv, Grzny to Be First Recipients

Before an emergency joint session of Congress yesterday, President Clinton announced US plans to deploy over 75,000 vowels to the war-torn region of Bosnia. The deployment, the largest of its kind in American history, will provide the region with the critically needed letters A, E, I, O and U, and is hoped to render countless Bosnian names more pronounceable."

For six years, we have stood by while names like Ygrjvslhv and Tzlynhr and Glrm have been horribly butchered by millions around the world," Clinton said. "Today, the United States must finally stand up and say 'Enough.' It is time the people of Bosnia finally had some vowels in their incomprehensible words. The US is proud to lead the crusade in this noble endeavor."

The deployment, dubbed Operation Vowel Storm by the State Department, is set for early next week, with the Adriatic port cities of Sjlbvdnzv and Grzny slated to be the first recipients. Two C-130 transport planes, each carrying over 500 24-count boxes of "E's," will fly from Andrews Air Force Base across the Atlantic and airdrop the letters over the cities.

Citizens of Grzny and Sjlbvdnzv eagerly await the arrival of the vowels.

"My God, I do not think we can last another day," Trszg Grzdnjkln, 44, said. "I have six children and none of them has a name that is understandable to me or to anyone else. Mr. Clinton, please send my poor, wretched family just one 'E.' Please."

Said Sjlbvdnzv resident Grg Hmphrs, 67: "With just a few key letters, I could be George Humphries. This is my dream."

The airdrop represents the largest deployment of any letter to a foreign country since 1984. During the summer of that year, the US shipped 92,000 consonants to Ethiopia, providing cities like Ouaouoaua, Eaoiiuae, and Aao with vital, life-giving supplies of L's, S's and T's.

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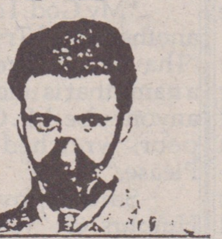

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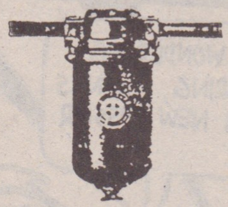

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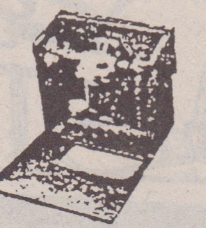

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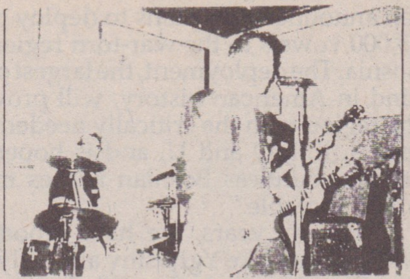

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Snap Krackle Drop "System Addict" cassette EP (SORE 06) $4ppd.
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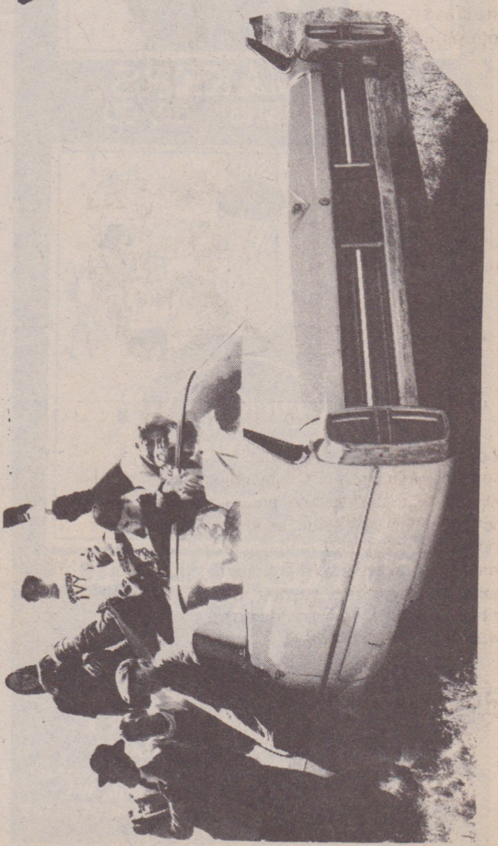

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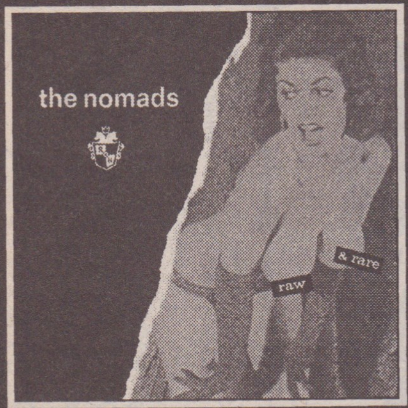

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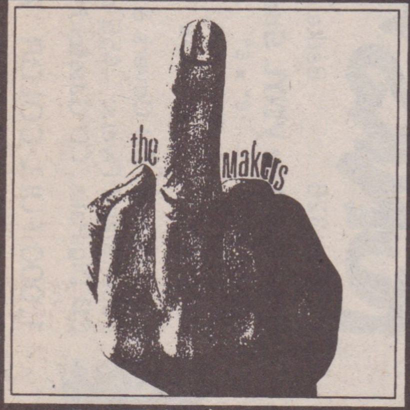

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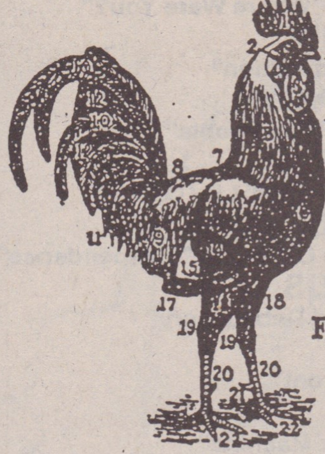

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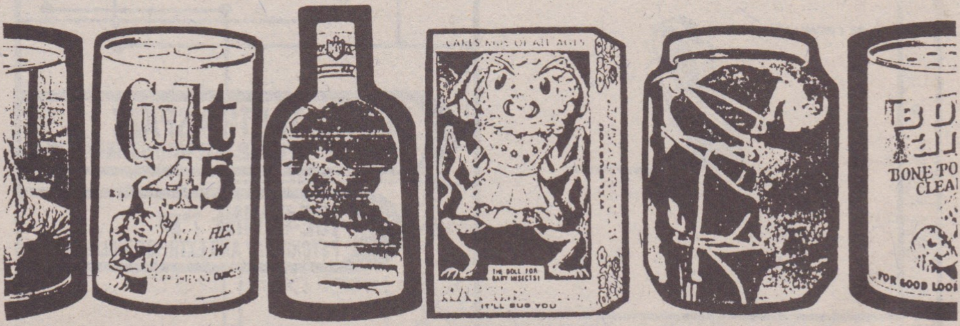

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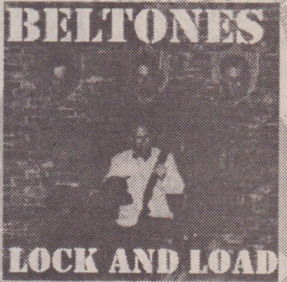

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Sonoma- **NUISANCE, VICTIM'S FAMILY** and **ENGAGE** are all dead and gone, but the punk scene here in Sonoma county is as rich and diverse as ever. Here's just a few of the bands that are playing and the other things that are going on in our close knit community:

In Santa Rosa, the only two all-ages venues are, Mudd's and Club 96, both came to an end in recent weeks, undeterred, a few shows have happened at the downtown post office. **GROUND ROUND** played such a show recently. The cops came and broke up the show, but apparently only the post office itself could press charges, so no one got in any trouble. **GROUND ROUND** also put out a new 10" (that is available on CD with their complete discography) on San Francisco's **Quality of Life**. Gabe quit **TILT** and says he is putting all of his energy into **GROUND ROUND**. Watch for them on tour this summer.

Another Santa Rosa band that's played the post office recently is **FORAY**. Featuring Adam from **GROUND ROUND**, Rob from ***The Rain That Fell Last Night Made Me Fall in Love With You*** ....and Gleyn from **ALLEGIANCE TO NONE**. **FORAY** kicks major political hardcore butt. They have a 6 song demo currently available. Rob just got back from touring across the nation and should have a new issue of his zine, ***The Rain That Fell Last Night Made Me Fall In Love With You***, out fairly soon. Don't let the title fool you, it's not a poetry zine, it's a lot of intelligent, impassioned and articulate writings about both the political and personal facets of life. Definitely worth your time and money to check out.

Also worthy of mention is Sean Shit's zine, *Planting Flowers In Tha' Sidewalk*. Good personal analysis and political ranting; it borders on the inspirational.

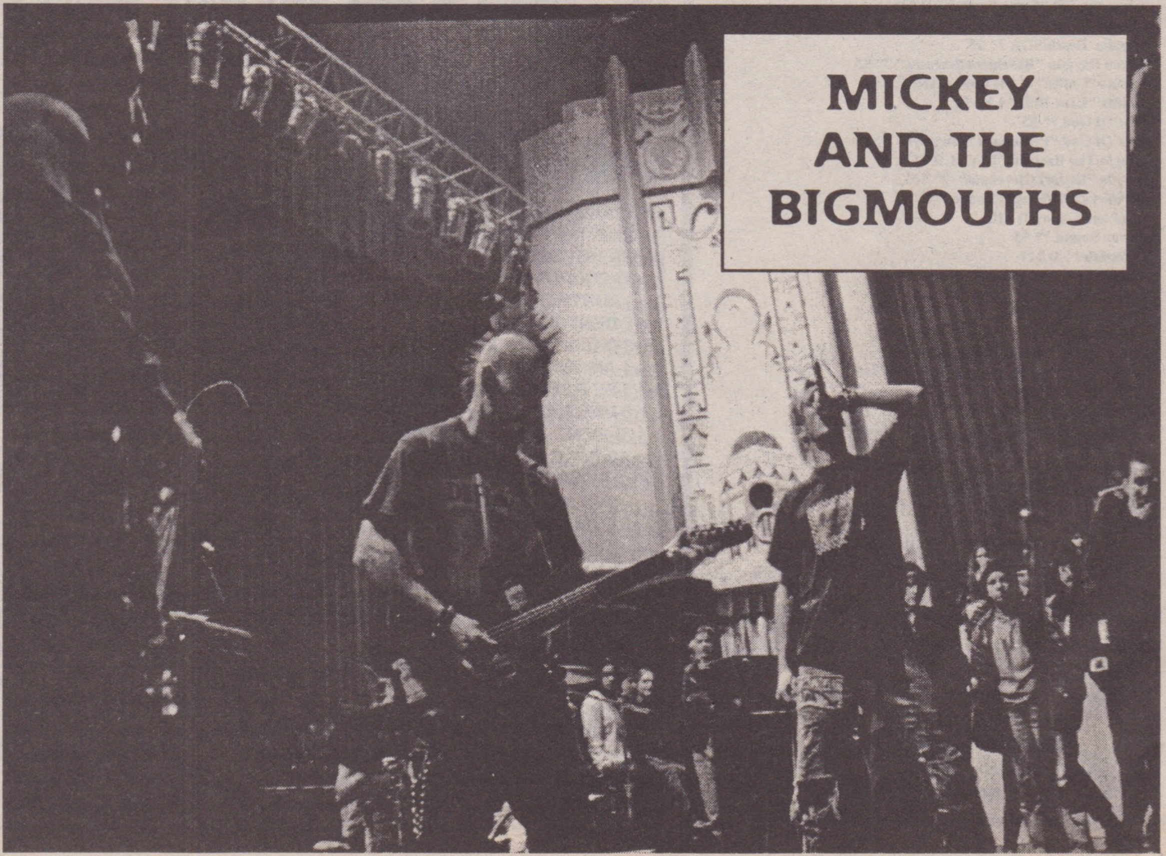
The **INVALIDS** haven't been playing many shows lately, but just put out a new CD and should be touring this summer. **KID DYNAMO** are on hiatus for an undetermined length of time; possibly for good. A short lived side project of guitarist, Hieu, **WINCH AND BOOM**, went through a line-up change and is now **BLACK JACK ACTION**. **SIREN**, MRR columnist, Brian Zero's band are playing lots of shows around the area and are recording a full length lp in the next couple of weeks, due out by the end of summer on **Prague's Day After** records. **SIREN** will also be on nation-wide tour from July to August. Not to be forgotten are the **BLOCKHEADS**, Santa Rosa's premier pop-punk outfit. The **BLOCKHEADS** just released a 7" and are playing shows around the area. The **BLOCKHEADS** are also featured, along with all the other aforementioned bands on a compilation cassette available from the **Independent Arts Coalition**, a punk organization formed with the intent of raising the money to open and maintain an all-ages venue and youth community center, not unlike our neighbors to the south in Berkeley did with Gilman.

The cassette also features bands like **MICKEY AND THE BIGMOUTHS**, Petaluma's hardcore heroes. **THE BIGMOUTHS** won't be around much longer as guitarist Mickey and singer Ben "A-Hed: roadied and drank our beer" Saari are planning to relocate to Portland. they do have a 7" out on **Laid-Off** records, Ben's label. They also has a new 7" featuring Petaluma's **MASTURBATION** and **ALLEGIANCE TO NONE**. Also worthy of note is the fact that the **Brady House**, the Petaluma's punk house which **Laid-Off** records and members of **MICKEY AND THE BIGMOUTHS, LUNGBUTTER, ALLEGIANCE TO NONE** and **MASTURBATION** was evicted due to reasons too numerous to be listed here. A place for parties and shows and for touring out of town punks and bands to crash, the **Brady House** will be sorely missed.

Russ (of **WORDBURGER** and **LUNGBUTTER** fame) is still doing sound for shows occasionally, especially small shows. A very noble profession indeed, although he plays shitty rap and rave music between bands, that Russ is a wacky guy, though not as wacky as the **PROCESS**. I'm not too clear on the details on this one, but it is rare that I make it out to the **PROCESS**'s home town of Ukiah (former home town of **AFI**. Wait, I thought they were an east bay hardcore band?).

Rohnert Park's **TOMMY GUN** are picking up momentum and are beginning to play more shows. They should have a demo out soon (Hi Josh). Ex members of **MILKFAT** and **TRAUNT**.

AMANDA was cranking out some rad acoustic noise for a while, but hasn't



MICKEY AND THE BIGMOUTHS

been seen lately. I suppose she may be hidden away in Forestville, but you can order her demo.

Rumor has it that the **Phoenix** may be bought and renovated into an "arts" center. Where the kids will go, nobody knows. Tom Gaffey has kept the theater open for many years and seems to be one of the few adults that I've met that actually gives a shit about the kids – Tom can't be thanked enough! He's kept the place available for all ages shows, he is always taking up for the kids when no other adults will, hell, I even remember him taking one kid to the hospital after the kid broke his leg skating. Hopefully we can hold onto the place for a little while longer........

Shows have also been happening in Sonoma lately. **The El Nido Teen Center** is a small venue that's been housing consistent shows with Sonoma bands like the **WOBBLIES** and **DICK BYRD AND THE TWEETERZ**. Perhaps the teen center can take up some of the slack caused by the closings of Mudd's and Club 96.

There's really not a consistent hangout these days, but at least a few punks can be found hanging around on Fourth Street, if not in Couthouse Square, then maybe around Copperfield's, Wolf's or the Somoma Coffee Company. **Food not Bombs** is serving is serving at 4:00 on Tuesdays, Thursdays and Sundays in Rae Park, just off of First Street in downtown Santa Rosa and Copwatch is still in full effect, by the same folks who run the **Food Not Bombs**.

Well I guess that about wraps it up. Here's the addresses for everyone: GROUND ROUND/ PO Box 3132/ Santa Rosa, CA 95402; Independent Arts Coalition/ PO Box 1283/ Santa Rosa, CA 95402; Copwatch and Food Not Bombs/ (voice mail) 707-573-2719; Foray, The Rain That Fell Made Me Fall In Love With You and Planting Flowers In the Sidewalk/ PO Box 15306/ Santa Rosa, CA 95402; THE WOBBLIES/ 21449 Shainsky Rd/ Sonoma, California, 95476; ALLEGIENCE TO NONE/ PO Box 88/ Villa Grande, CA 95486; LUNGBUTTER and RUSSCO SOUND/ PO Box 31582/ Oakland, CA 94607; MICKEY AND THE BIGMOUTHS, Laid-Off Records, MASTURBATION and A-Hed, Inc/ PO Box 2843 / Petaluma, CA 94953; AMANDA/ 1586 Karas Lane/ Santa Rosa, CA 95401; The PROCESS/ 190 Ford Rd., №157/ Ukiah, CA 95482; SIREN/ PO Box 4842/ Santa Rosa, CA 95402

Oh yeah, my zine ***Betterdays*** is available for two 32c stamps or a dollar and a nice long letter to Tin Sheehan/ PO Box 14234/ Santa Rosa, CA 95402.

At first some bands from Amsterdam: **YAWP!** they play fast melodic hardcore, with a little oi influence, they got some new stuff out on Kangaroo Records. They have gone through some line-up changes after their Australian tour. They've got a new guitarist and a girl is gonna play bass for them in the near future. YAWP! c/o Kangaroo Records, Middenweg 13, 1098 AA Amsterdam. Read their interview in one of the latest MRRs! **NRA** is also still around. They have that surf, pop, hardcore sound. Which is very convenient in Amsterdam (no beach around for at least 25 miles or so). They already got a few full-lengths out and a new 7" should be out by now. They seem to be very popular among the new crowd of skate kids. Rumour goes that a certain big U.S. label is interested in them and they will tour the U.S.. NRA, PO Box 3835, 1001 AP Amsterdam. Next in line is **FUNERAL ORATION**. They just got back from a succesful U.S. tour. This early eighties band reformed a few years ago. They also have that melodic hc sound. Their older material is more raw stuff. They have some releases out on Hopeless Records (U.S.). Check them out! FUNERAL ORATION c/o Wil, Kattegat 1 OB, 1501 AK Zaandam. **HUMAN ALERT:** they're playing

SEEIN' RED

old style hardcore with a humoristic approach. They are a great live band. Releases so far: two 7"s, a split w/ NRA and a CD. Their latest release is on Wicked Witch Records from all mighty Amsterdam. I heard their new songs and it knocks yer socks off!!! HUMAN ALERT c/o Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam. **BREZHNEV** have been around for about ten years now. A relatively unknown band, compared to the bands mentioned above, their music is a mixture of basic angry punk and hardcore. So far they released a CD and two 7"s. Contact BREZHNEV: O.Z. Voorburgwal 278, 1012 GL Amsterdam. There's also a relatively new band called **DEADSTOOLPIGEON** with some ex-Manliftingbanner members who have already a CDE out. A new one coming soon. Their music is heavy, mostly midtempo hardcore with political lyrics. They're a great live band. DEADSTOOLPIGEON c/o Burt, 1e Van Swindenstraat 142-2, 1093 GM Amsterdam. Also some new smaller bands in Amsterdam. At first I'd like to mention **DIE WATCHING**, who have a more oi/punk sound with some NYHC influences. I saw them only once live and they were pretty good. They also recently added a female vocalist to the band. They can be reached in the local hangout bar "the Soundgarden" in the Marnixstraat. A place where the after midnight. The owner of this bar is also in a band called **UIT DE SLOOT**. In English this means 'From The Ditch'. Musically this band is more of an old-style Dutch punk rock band. One of the guitarists played in a few Amsterdam punk bands in the early eighties. They only played a few times so far and don't have anything out yet. Demos coming up. UIT DE SLOOT: c/o Melle, Geuzenstraat 85-3, 1056 KB Amsterdam (email: melleb@xs4all.nl).

Labels, mail orders and record shops in Amsterdam: First I want to mention the punk/hc mailorder I do myself. It's called the **Nooit Meer Mailorder.** I sell new and used records, EPs, CDs, etc. You can get a list by writing me. Free first list in Europe, US and others send IRC. Always have a large selection of second hand stuff. When in town do not hesitate to visit me to buy some records. My address is: Marcel Schilpzand, Cilliersstraat 40, 1092 VR Amsterdam, telephone 020-6948113. There's also a new record/skate shop in town. The owner is the singer of NRA. It's called **Independent Outlet.** He sells a lot of skate clothing, boards, skate equipment, new and second hand punk/hc CDs and records. Address: Spuistraat 181 b, 1012 VN Amsterdam (In the center of town). There's these two labels in Amsterdam **Kangaroo Records** and **Wicked Witch Records.** The first one has releases out by great bands like Outcold, WWXXIV, Blitz Babiez, Toe-To-Toe, Yawp!, etc. Most of this stuff is raw, fast hardcore with a melodic edge. No lalala music. You know what I mean. For address see Yawp! Wicked Witch Records has releases out by bands like Seein' Red, Absconded, Lärm, Human Alert, etc. They released a great compilation EP together with Kangaroo

FUNERAL ORATION

Records. They will also have a 10" out by the legendary band The Eat (early US punk band) with unreleased material. Address see under the band Human Alert.

It seems as though nothing happens outside Amsterdam. Well that's not true. I would like to say something here about a few other bands from Holland. **BOYCOT**, a political band from Alkmaar. They got their 1st 7" out on French label. It's called "Only Stupid Bastards Help Epitaph". They play fast hardcore. BOYCOT: c/o Parkhof, Victoriepark 4, 1811 ML Alkmaar. Also from this town are **DISTRESS**. You can guess what they sound like, and if you don't you have missed the entire punk history. The old hardcore band **CKN** is playing again. Old style Dutch hardcore with sometimes funny lyrics. All these bands can be reached through the BOYCOT address. Something is happening in Arnhem again. There are some new SE bands around. The band **MAINSTRIKE** plays old style SEHC. Their singer used to be in MANLIFTINGBANNER. They're really good and have a 7" out Crucial Response. For fans of fast European SE a must. MAINSTRIKE c/o Big, Johan de Wittlaan 115, 6828 XG Arnhem. This guy Big also plays in a band called **ONE DAY CLOSER**. But they have more of a modern SE sound. The mighty mighty **SEEIN' RED** is also still in business. They're from Amersfoort. (Careful readers may now think that every town in Holland starts with an A, this however is not true, because for example Marcel Nooit Meer used to live in a town called Apeldoorn.) The people of SEEIN' RED used to be in the legendary band Lärm. They're a really political band, who used to play more punkish but now have that fast hardcore sound like Dropdead or something. They blow you away live! But also on records. They already have lots of records out and a new 7" will be out soon on Ebulittion Records (USA). SEEIN' RED: Van Randwijcklaan 115c, 3814 AH Amersfoort. There are a lot more bands around at the moment, too many to mention right now. Lots of good bands like **RAT PATROL**, **CATWEASEL**, **ABSCONDED**, etc. Also lots of Green Day/Offspring/NoFX clones around, but I think they're not worth mentioning.

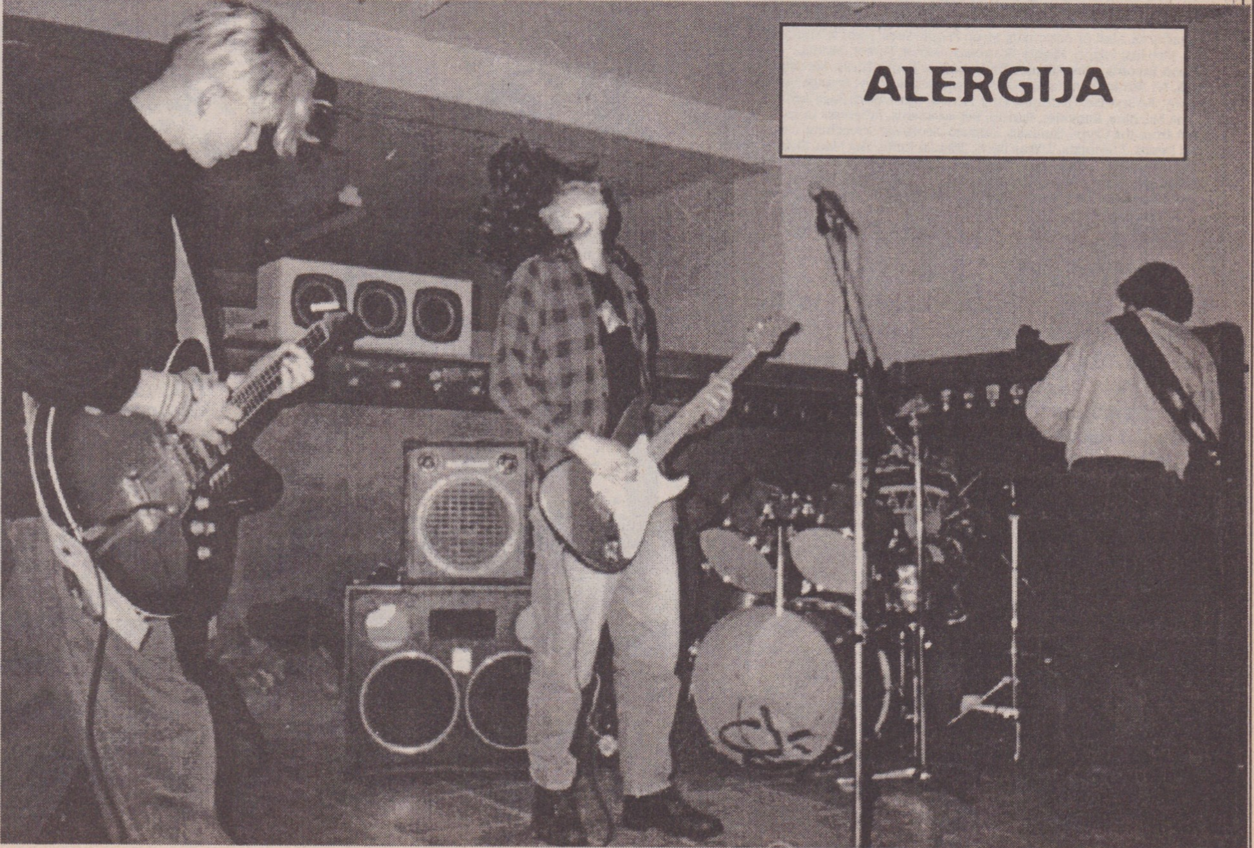
By Marcel Nooit Meer, Funny parts by Melle, photos by Theun K. Not produced by Marc Hanou.

Hello once again from the land of potatoes and cream, most activities in Latvia usually center around the capital city, Riga, as this is where the clubs are, etc. But recently, in the north of Latvia, there has been some stuff happening. Valmiera is the largest city i this region, and is home to three bands and one weekly punk/hc radio show. The Russian band **NOT HUMAN** recorded a cassette and you can get this for $4 from: Sergejs Zenovics, L. Laicena 9-96, Valmiera LV4200 Latvia. The other 2 Valmiera bands are, **HEAD ON SHOULDERS** (angry UK style hc) and **BACKTALK** (early US influence · rap?) and are yet to record, but have been playing a lot of shows and parties locally.

My radio show goes out every Thursday night on **Radio Imanta 102.4 FM** and can also be heard in parts of neighboring republic Estonia. If you want to send in any 7, demos, cds, zines or whatever, we will be glad to broadcast them. (of course no sexist, racist bullshit). -address for radio show at the end of this scene report.

The other band in this region come from the town of Smiltene and they are called **ALERGIJA**. They have also played in Valmiera and Smiltene and have a cassette available from-Janis, pils 7-15, Smiltene LV4729, Latvia. For about $4, their style is punk with some pop influences too. Over the summer, several Finnish bands will play here to at a festival and if any touring bands are in the area (Poland, Sweden or Finland) contact me if you want to visit Latvia. No guarantees for money, but food, lodging, beer or mineral water will be supplied and I guess a month or two's notice of when you're coming would be nice.

Last of all the Baltic compilation LP (vinyl), **Peasants With Pitchforks**, of Latvian, Estonian and Lithuanian bands, is still available for $12 US. Please send very well concealed cash cash to: Simon Butcher, A/K73, Valmiera LV4200, Latvia. Also any stuff for the radio show can be sent to this address.



ALERGIJA

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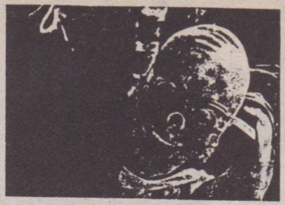

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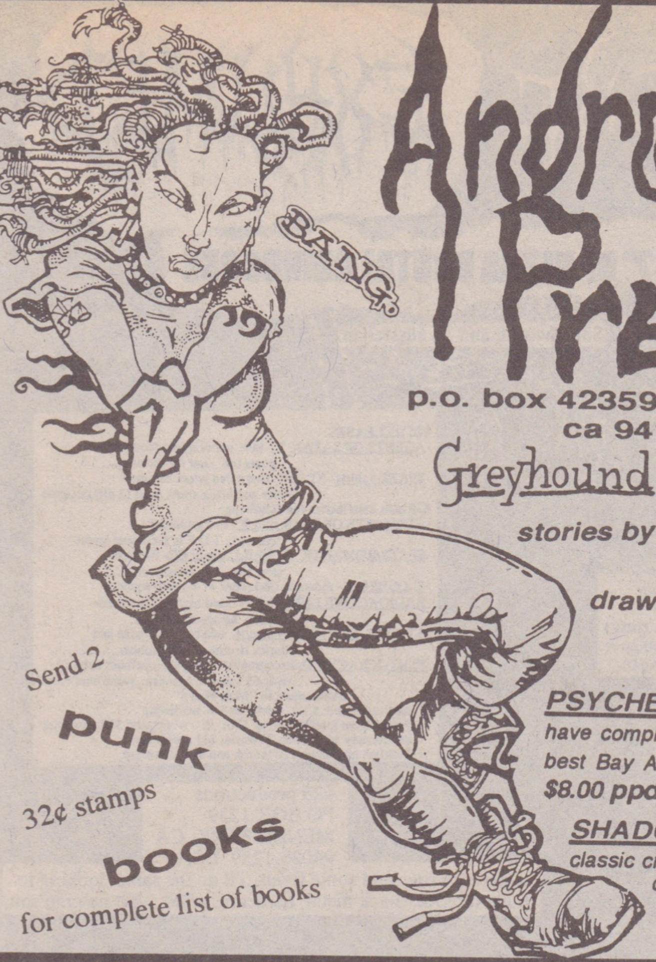

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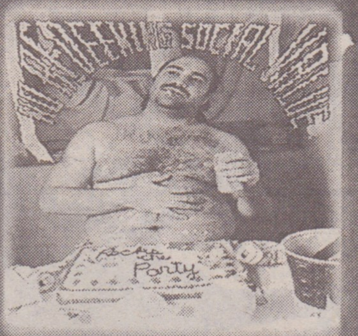

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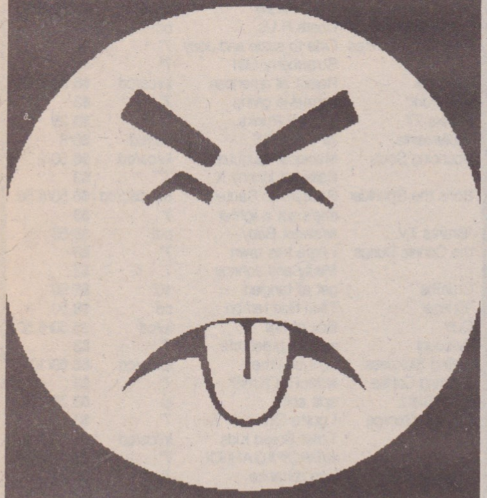

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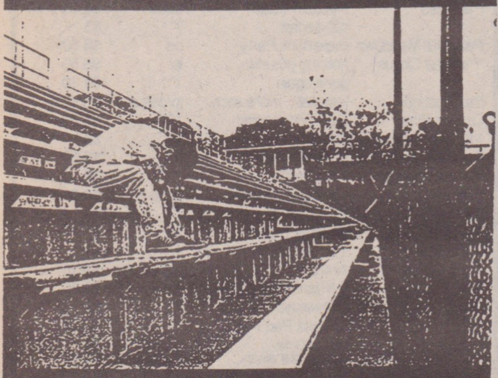

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THE... SMUGGLERS

Formed at the 1988 Annual Mod Scooter Run in Vancouver, British Columbia, Canada, this dynamic fivesome have since become legendary for their wildly energetic stage performances and screamin' party platters. And why not? Combined with exciting garage-pop sonics, and a flashy assortment of incredibly tight stage moves, these handsome young boys shake and shimmy until the cows come back on home! Recently back from their fifth complete North American tour, the Smugglers show no signs of relinquishing their crown as Canada's premier entertainment kings!

The Smugglers' vinyl career began with a release called "Revenge" on the very first Nardwuar compilation, Oh My God My Mom's on Channel 10!, and has since continued with numerous 7" releases, countless compilation appearances, and four full-length efforts: Atlanta Whiskey Flats (Popllama, 1992), In the Hall of Fame (Popllama, 1993), Wet Pants Club (Radiation, 1994), and the Smugglers' most polished work to date, Selling the Sizzle (Mint/Lookout!, 1996). In order of good looks, the Smugglers are: Grant Lawrence (voice), David Carswell (guitar, backing vocals), Bryce Dunn (drums), Beez (bass, backing vocals), and Nick Thomas (guitar, backing vocals).

C'mon! Rock 'n roll was never this fun! Sean Raggett

MRR: Who is the cutest Smuggler, and why?

Beez: I thought it was definitely Dave, because I have a photo book at home, with all these different Smugglers, and he looks the best. He looks a little Magnum P.I.

Dave: That's cute. (everyone laughs) What we consider cute is rough 'n tumble, right guys? Handsome, rugged,...macho!

MRR: Who were the Leather Uppers?

Dave: That's a really touchy question. I've been thinking about them a lot lately, and I don't know, I want to start a fund for them. I just think they had the best thing going...ever. And it's all over.

Nick: We first met them in 1993 when we were in Toronto playing a show.

Grant: They were just an incredible band from Toronto. They were extremely funny, and they were one of the very first two pieces in canada, right along with Deja Voodoo. They wore matching, ridiculous, Brady Bunch-on-acid type outfits. They clicked with our scene, and we never let them go.

Dave: They didn't break up.

Grant: Yes, they did.

Bryce: Their spirit lives on

our album.
Nick: And their [stage] moves (laughter)!
Grant: Yeah, we have blatantly stolen [stage] moves from them. They have been a major influence on us ever since we toured with them.
Nick: I think they put the humour back in our band.
Grant: They were hysterical.
MRR: Why does beez wear earplugs on stage?
Beez: (laughs) Well, what happened was the original Smugglers' drummer, Paul Preminger, used to ride his cymbal in my left ear for the entire show. I found out I lost five percent of my hearing from that, so therefore I wear my earplugs at all times for all shows, because...(pauses) I want to hear my grandchildren sing (laughter).
MRR: What has been the Smugglers' worst dates?
Grant: I probably have some bad dates...Well, the virginity date was a bad one. I've dated some extremely abusive, physically abusive women, where I have been battered, knocked down, kicked in the gut, kicked in the ass...
Beez: But Hulk Hogan doesn't make a great lover anyway...(everyone laughs).
MRR: Do the Smugglers have any groupies?
Grant: (in Ralph Ferley stud voice) Yeah, i've tended to attract a few over the years (Bryce laughs).
Bryce: One in particular?
Grant: Yeah, one of which is named Dodie. I have basically a filing cabinet dedicated to the mail she's sent. Nutty, nutty bird, that Dodie. She has sent me gifts on ALL holidays, not just Christmas or my birthday, but on Valentine's day, Easter, Thanksgiving...
Grant: So that was one of them. But Bryce has a ton...Bryce had a 'zine written about him!
Beez: Yeah, that's right.
Bryce: (sheepishly) Yeah. it was called Overbryced, and it was a supplement to a zine called Montgomery.
Grant: The girls love Bryce's hair, that's what the chicks love.
MRR: What does it take to get on a Nardwuar compilation?
Bryce: Patience.
Nick: Time.
Grant: Force. Yeah, I guess force. I force our way onto those things because basically I do a lot of the background team player work for Nardwuar, and let's just say that's where the sack of shit owes the Smugglers bigtime. It sort of weighs out in a way, since he did release the first couple of records, but I do a lot to keep that nutcase in line (laughs).

Beez: Like we do with you (laughs).
MRR: What do the Smugs eat on tour?
Bryce: The Bell.
Beez: Each other.
Everyone: (in disgust) Awwww!
Bryce: Jury, strike that from the record.
Beez: Oh, sorry about that. Yeah, Taco Bell and Subway are the best.
Nick: Jo-jos, mojos...
Nick: Tater mamas.
Grant: Spudnuts.
Beez: Chompers.
Nick: (laughing) Tater logs.
Beez: Every fried potato combination you can imagine, we've had it.

Grant: Because basically, in every gas station/convenience store on the great highways of America, they have a hot section where they serve a form of wedge potato, and there is never ever EVER two names the same.
MRR: What's in?
Grant: I know what's in. Short shorts on guys (laughs).
Beez: And braided pubic hair.
Nick: Moustaches and fedoras.
Beez: Yeah, that's way in. that's so deep in, it's undiscovered.
Nick: Boobs on guys.
Grant: Oh, man! (laughter) Hair down to your ass.
Nick: Connected! (Beez laughs)
MRR: What's the best lyric in a Smugglers' song?
Nick: I like Dave's "Rock 'n Roll Was Never This Fun"
MRR: Nick, what is your favourite release, of all the stuff that the Smugglers have put out? What are you most happy with...
Nick: I guess the new one [Sell*ing the Sizzle*]. I've yet to be totally satisfied still. I think we've always slightly lacked in our recorded stuff, compared to the live show. The stuff I guess I like a lot is what we recorded at Kearney Barton's studio. It was live to two-track, and all the equipment was the same vintage equipment that he used to record bands like the Sonics and the Wailers and the Frantics. It was really good for capturing the energy, the live sound.
Grant: We put out two singles of that stuff: the Wh*iplash 7"* in Japan, and Talk*in' Bout You 7"* in Germany.
MRR: All recorded with this guy [Kearney Barton]...Who is he?
Grant: He was the original Sonics engineer, and he recorded possibly one

of the greatest rock and roll albums of all time, *Here Are the Sonics.* It's always heralded in underground circles that it's got the best vocals sound, the best guitar sound, the best drum sound, the best sax sound...

Nick: If you get too loud, the mikes just start to distort and crackle, and it sounds powerful, really good. He's really quite a crazy old man...you're basically in this room with garbage piled all around walls...

MRR: This is in America?

Grant: Yeah, ironically enough, it's down the street from Popllama Products and Egg Studios. Scott McCoy [Young Fresh Fellows] discovered it, and brought in Teengenerate, the A-Bones, and us to do these recordings.

MRR: Gaunch or Ginch?

Beez: Ginch.

Nick: No, that's pre and post.

Everyone: Ginch is clean, gaunch is dirty underwear.

Nick: Going, going, gaunch!

MRR: Favorite pickup line?

Beez: 'Hey lady, you know, you'd look hotter if you shaved that moustache...'

Grant: That's a good pickup line.

Nick: It was used on Beez (laughter).

MRR: What are your plans now that Mint has merged with Lookout! Records?

Grant: Well, we're under more pressure now to produce and to perform which we haven't been before. Before we would tour when we wanted to, now it's like we are expected to be on the road right away for a good chunk of time, and cover as much territory as possible. The record is on Mint in canada, and Lookout! worldwide. We are heading off on two different tours, one with the Mr. T. Experience, and we may end up with some dates with Rocket From the Crypt as well. We plan to cover as much ground as possible in the U.S., and then across Canada as well, because of course that's very important. We haven't been out to the Maritimes in a long time, so we're going to spend a large part of 1996 'Selling the Sizzle'.

MRR: Where does that [Selling the Sizzle] come from?

Grant: Well, it's a common selling phrase, coined by some guy in the '30s. He was a salesman. You know now, how they have infomercials? Well in the '30s, they put it on vinyl and sold it as a record, saying here, this will help you sell more cars, or whatever. This guy's point was, if you're selling a steak, don't sell the cow, sell the sizzle. In other words, sell what makes people's mouth water. We always pride ourselves on the live show, in which we try to be as outlandish and as energetic as possible. We tried to translate that on to the album, and we are now trying to sell our sizzle.

MRR: Compared with the Smugglers' past work, like *Atlanta Whiskey Flats*, for example, *Selling the Sizzle* sounds a lot more like the Hi-Fives. The sound is sharper, it's less raw...

Nick: That's the studio, I think, mainly. We wanted to try to get something that sounded pleasant to listen to, and you could hear everything, but still really grasp the energy. We had so much trouble doing that before.

Grant: So this one [*Selling the Sizzle*], we would like to think that we're better and more tighter, and more together, and more snappier, which might make you think of the Hi-Fives, because they're a very snappy band. This guy that we produced it with, Mass Giorgini, produced the Riverdales album, he produced the Queers and Screeching Weasel, and he's doing Green Day and stuff. We would do a song, and then he would say, 'You'd better do that again, you're singing it flat,' when we thought it was perfect. He said no, there's a problem here, a problem here, a problem here. At first I was really pissed off, and then I started singing it better, and then I appreciated what he was doing. Mass is an incredibly competent great person to work with, and no one had ever shown the care he had. We are very pleased.

MRR: Any last words?

Grant: We pride ourselves on playing any town, big or small. We prefer small towns, and if you live in a small town, we'd love to come and play a show. Basically, you have to get out there and create your own scene, which people do all over North America. So if you want us to play your town, you gotta go approach your city council, your community centre, and rent it out, and we'll be there. We'll burn the place to the ground!

Nick: We'll hopefully play before we do that.

Grant: We'll play, and we'll have a great time, and boom - you've created a scene in your town.

Nick: The last words are 'grant said'.

Beez: The last words of every smugglers interview is 'sorry'.

Grant: Oh, sorry about that (laughter).

THE TONE DEAF PIG-DOGS and ROUND EAR SPOCKS

We asked the guys from The Tone Deaf Pig-Dogs, and Round Ear Spock what Atlanta, Georgia was like this year considering the World Olympics being held there. Not to mention Baseball's World Series, and Freaknik.

MRR: So what kind of scene is there, way down there in the land of cotton?

The Reverend Jasper (The Tone Deaf Pig-Dogs): Scene, oh yeah, there isn't one.

Vegas Oddsmaker (Round Ear Spock): Well, there kinda is.

Rev.: Well, the scene in Atlanta is split up so much since the earlier years. You've got Crusty Punks, Hardcore Straight Edge Kids, Old School '77 Style, and then the rest of us. Through the years, it just breaks down more and more. Each little group hates the other, and each group has gotten really ignorant as to unity.

MRR: What kind of shows are played, with such tension?

Vegas: It's not so much as everyone hates everyone, it's like the Straight Edge kids don't go to any shows but their own, etc., etc. We occasionally do shows with alot of the old schoolers, like The Anti-Heros, or Time Bomb. But usually our crowds differ so much there tends to create tension at shows.

MRR: What about the Olympics, and how it's affected the scene, and city?

Rev.: Now we have a thousand cops that run around fucking with anyone after 5p.m. and the majority of the all ages clubs have been shut down. The Somber Reptile was infamous for its large crowd of regulars. It was a cool place to hang out regardless of the bands playing. The city put some pressure on them and they turn into some jazz sports bar. The Wreck Room, which really sucks, but was always a last resort, just closed down.

Vegas: The Wreck Room had a problem with ripping off bands, but when their rent tripled due to the Olympics, they decided to close the place down. I wasn't too fond of them anyway.

Rev.: Me either, that guy was a total jack-ass.

Vegas: The city of Atlanta has showed its true colors. Green, for Greed. They cut so many corners when building the facilities that things are collapsing, nothing is up to code. It's turning onto a mess.

Rev.: They even started giving bus tickets to homeless people to try and make the City look like a wonderful place. The State of Georgia really sucks. Everyone thinks they're all a bunch of country boys with thick southern accents and pick-up trucks. They're mostly just greedy bastards that treat you like you are trash regardless of who you are.

Vegas: Traffic Sucks. They're spending all this money to fix the roads, when they haven't even started to bother with real issues. Freaknik, and the World Series isn't bad, not in comparison to this.

MRR: So what are your plans for when the Olympics come to town?

Vegas: Go to bed for about two weeks. Possibly leave state.

Rev.: The Pig-Dogs are touring the East Coast in July, doing a show or two with Blanks '77 in August. Hopefully I won't be here during all this. I think the Olympics is a good idea, and a tradition. Yet Atlanta, I think, is one of the first places that tried so hard to make so much money off of it.

say... The Olympics Suck!

Vegas: Yeah, my friend's rent tripled, I assume they will move. Homeowners here can rent their home up to a thousand bucks a day during the Olympics. It's sad.

MRR: What about shows, and the clubs closing down now. What now?

Rev.: Well, we do some 21 & up shows, but considering our crowd is about 85% 20 years old and younger, it really fucked us. Now we just play out of state, an occasional house show here and there.

Veyas: Yeah, a lot of the bands stick together and throw house shows. Bigger clubs let us play occasionally, considering those places hold 1500 people, they get pissed when you only bring in 200-300 kids. It's hard, but I hope Atlanta can pull through its slump.

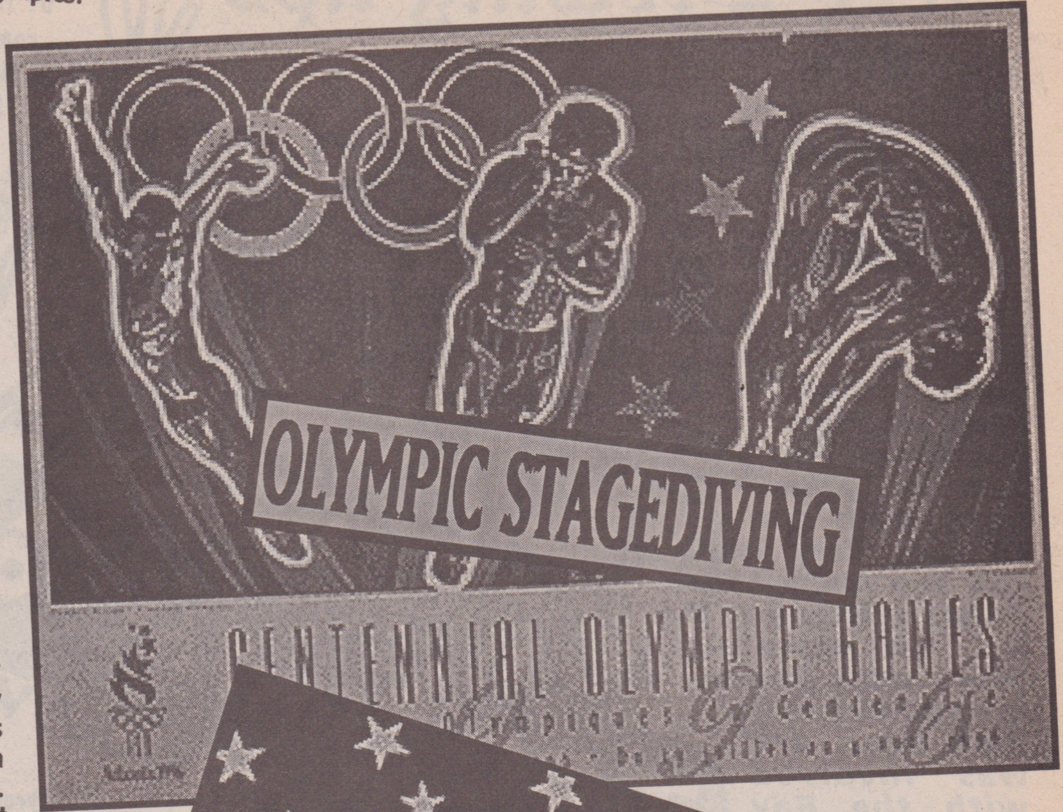
Rev.: Yeah, I guess right now more than ever, the scene is coming together a little, helping one another with shows. Maybe it will last, but more than likely it won't. But there's always that maybe.

MRR: Well, what about your bands, The Pig-Dogs, and Round Ear Spock?

Vegas: We've got a new CD coming out soon, and I plan on getting drunk a lot.

Rev.: The Tone Deaf Pig-Dogs, ah, we're touring the East Coast in July, and the West Coast in August. Got a new 7" coming out, and repressing the old one. Round Ear Spock, and The Tone Deaf Pig-Dogs are currently looking for a record label to sign us and give us money, (Well, at least help us put out our records.).

To contact Round Ear Spock or The Tone Deaf Pig-Dogs, write to: Short Records c/o the Reverend Jasper, 812 Holcomb Bridge Rd, Norcross, GA 30071.



Beer Brewing tips from David Hayes of

David has been putting out records for over ten years now, with the Lookout, Very Small, and Too Many Label. He has crisscrossed the U.S. on numerous tours with bands, brewed tons of his own beer, and was involved with the Bay Area punk scene (MRR and Gilman through the mid and late eighties) before relocating to Spokane, Washington a coupla years ago. After many failed attemps to do this interview in person, this was conducted via mail with questions posed by Ken Sanderson.

MRR: How did you get started making records?

D: In the early '80s I ordered a lot of compilation cassettes (like "War Between The States" by Wally and the Beaver), and then I decided to do a Bay Area one in 1986. ("Bay Mud"). I became addicted and moved up to vinyl to appease my habit.

MRR: How many records have you released so far?

D: Going on 80 now.

MRR: How long were you involved with Lookout Records?

D: I was going to put out the Corrupted Morals "Chet" 7" on my own label (then called "Sprocket Records"). Lawrence Livermore was going to put out the Operation Ivy and Isocracy 7" on Lookout. We joined forces and I quit after two years and 19 releases because I simply could not stand to deal with him on a business level. This happened after he had released Lookout #1,

The Lookouts LP and I did the "Turn it Around" double 7" on MRR Records.

MRR: Do you have any regrets about leaving Lookout?

D: Financial regrets only. By verbal agreement I said that I wanted nothing to to do with Lookout, for better or for worse. My 20% of Operation Ivy royalties would have paid in full for a house in Spokane (seriously).

MRR: How long were you in Plaid Retina?

D: I'm still in Plaid Retina. No more rumors please.

MRR: How is touring different from the first Operation Ivy tour you went on?

D: The tours I go on are just like the Operation Ivy tour. Y'know, 15 hour drives for a three person audience, etc.

MRR: How many tours have you done?

D: One with Operation Ivy, 3 with Plaid Retina, 3 and a half with Schlong, 1 with 23 More Minutes and smaller ones too.

MRR: Almost any Top 40, er, I mean Popular National Punk Rock Recording Artist you could've done a record with, but you've almost chosen to work with small and unknown bands--any regrets?

D: Every once in awhile I regret it, but I still prefer basement keg parties.

MRR: You've kept the catalog # sequence from Very Small Records; why the name change? What happened to "Fuck 12" Records"?

D: Very Small was originally called Fuck Twelve Inch records for a coupla weeks. Like my slogan says 'Changing names since 1986".

MRR: What manufacturers do you use?

D: United for 7"s. If I'm going to make a thousand, I have John Golden master it. If I only make 500, I let United do it. I'm going to start using R.T.I. for LPs. For CDs, I work with a middle man in Tacoma. 10" and 12" covers at Dorado Press in L.A.. 7" covers and booklets I do locally.

MRR: Any advice for people looking to put out records?

D: I recommend doing bands that draw people at shows. Actually, I recommend not doing it. Bands should put out well recorded demos first *dammit!*

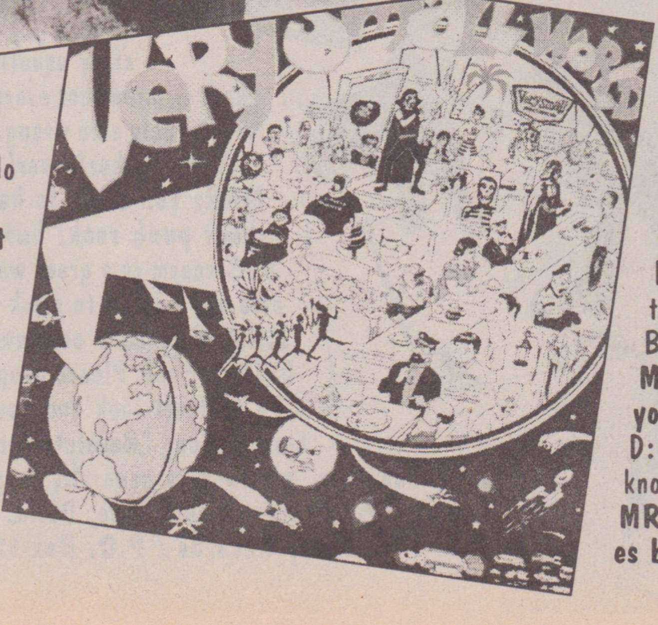
MRR: Is it harder to run the label out of Spokane?

D: No, it's not harder. I just don't get to be exposed to cool music like in the Bay Area.

MRR: What's the dumbest question you've ever been asked on tour?

D: My favorite is when kids don't even know what vinyl is.

MRR: How have your Spokane releases been received?



ST LOUIS MO PHOTO: CATHY

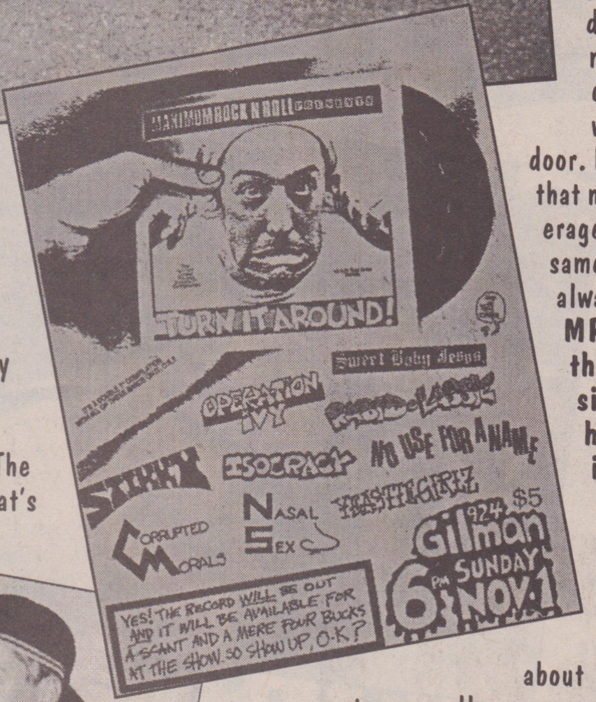
ment and a big back yard.

MRR: What's your most un-P.C. secret?

D: These P.C. people only have moral guidelines for music and food. "Let's get in our major label car and fill it with major label gas in our cool major label clothes and head down to the D.I.Y. show and vegan potluck. Shut the fuck up, hypocrites!!!!

MRR: How Long were you involved with Gilman Street? How were things different from when you were involved?

D: As long as I lived down there, from the meetings to a little bit of construction to working stage or the door. I don't think things are that much different. The average age has remained the same. Stupid people are always given equal say.



D: My Spokane releases are received very well locally, but that's not saying much. If I sell 2 or 3 hundred of a local release, that's about average.

MRR: Has it helped the scene there?

D: Besides the usual ridiculous petty minor jealousy factor, yeah, I think it's helped.

MRR: Why so much "Sacto"?

D: The Sacramento music scene is a beautiful thing. The bands are always unique and original and that's why I love 'em. (Translation: They don't "move units".)

MRR: Why the relocation to Spokane; had you grown tired of the Bay Area?

D: Everytime I went on the tour I was fascinated with the idea of moving to "Nowhere"; cheap rent and cool people and bands is what I was looking for and I found it here. $595 for a 4 bedroom house with a base-

MRR: What do you think about the explosion in punk? Why haven't you cashed in?

D: There's something to be learned here. *Whenever* something I know about is written about or reported on, the story usually comes out wrong. It should be kept in mind that everything you read about is therefore most likely also wrong. Cashed in? Because *music* is my motive, motherfucker!

MRR: You seem to have some regrets and cynicism about punk rock, but you stick to it; why?

D: Sarcasm is a great weapon. Stick to it? What the fuck else am I going to stick to?

MRR: Any Last comments?

D: Oh boy yes. Please people, your computer printed ads for CDs that all look and sound the same are getting really boring. Your "Revolution comes only with musical narrow-mindedness" platform is generally laughable. Don't ever send me your tape. Put it out yourself. Love, David.

Too Many Records / P.O. Box 1222 / Spokane, WA 99210

Man Afraid

Man Afraid hail from Minneapolis and play politically charged hardcore punk rock with more smarts to back it up than any band I've seen in years... no shit. I think they tell their story better than I ever could so I won't waste any more of your time. It should be noted, though, that I kind of threw a monster of an interview their way, and it was done through the mail, so it, without a doubt, was a lot of work for them... so thanks a lot guys.

Interview by Alex of Dwgsht zine, PO Box 2819, Champaign, IL 61825-2819

MRR: From What I've heard and read it seems like there's a lot of great bands, labels, and zines coming out of Minneapolis lately. How has that been as far as getting support for Man Afraid? Has it been good for you to have a lot of things going on up there?
Mike: I feel like there's been a lot of support of Man Afraid here in Mpls. Since the 7" and the Twin Cities comp CD have come out it seems like a lot more people have noticed us. Extreme Noise records and the slew of good bands here really add to the cohesiveness of our local scene and I think people are enthusiastic about what's going on here. I believe Man Afraid has benefited from this enthusiasm and I hope that it continues.
Patrick: It's pretty hard to measure the effect of the scene on our band. Everyone in the scene gets along pretty well, so that helps. For example, Cerebellum Records has helped us with distribution.
Nick: The scene in Mpls. right now is really diverse so there's not a particular genre of punk that dominates. Right now I think The Strike and State Of Fear are two of the best bands from the Twin Cities. Punk shows are usually pretty small, but attendance is growing.
MRR: How did the band form?
Tony: Nick and I used to work together. In the fall of 1994, I was looking for a band. I'd wanted to be in something hard and fast for years. I had spent the previous spring studying Spanish in Mexico and had had a lot of time to think about what kind of band I wanted to be in. I decided I wanted to get involved with something with a political message. I talked to Nick one day and he said he was looking for a drummer for a hardcore band which was exactly what I was looking for.
Patrick: Nick, Mike, and I had to previously been in a band together that had broken up. I guess Nick and Mike were talking about doing something hard-hitting (heavier and faster) and asked Tony and I if we were interested. That was the fall of 1994 and then Sloan joined us in the fall of 1995.
MRR: So Patrick, the guitarist, and Nicholas, the bassist, are brothers; how does that effect the band as a unit? Does the rest of the band ever get caught between issues that Patrick and Nicholas have with each other?
Mike: Surprisingly, Nick and Patrick don't fulfill many sibling stereotypes. To my knowledge, it's never been an issue.
Tony: Patrick and Nick's brotherness has never been an issue. Sometimes Sloan, Mike and I argue about which one is cuter but that's another story.
Nick: Patrick and I get along well and there are no problems; it's never an issue.

Patrick: We really don't have any problems. I actually think it helps somewhat because it's easier for us to communicate without causing any lasting hard feelings.

MRR: You put a web site address on your Uphill Struggle 7" that I took a look at. It was there that I found out that Half Mast Records was a label started by you guys. I assume that your 7" was the first release on Half-Mast. Have you guys put anything else out? What kind of things would you like to do concerning the record label?

Patrick: Half-Mast was started by Nick, Mike, our friend Brian, and myself. Yes, "Uphill Struggle" was our first release. We plan on doing a compilation in the next few months followed by another Man Afraid 7". I think our main goal with the label is to put out stuff we like and have it support itself monetarily—all of my expectations would be met if we achieved that. We'd also like to use the projects like the compilation to try to raise some money for different charities or organizations that we support.

Mike: As far as the label goes, we're just interested in putting out good, intelligent hardcore punk music.

MRR: It seems to me a really gutsy thing to just up and start a record label. Is it what you expected? How are daily operations, distro, and things like that going?

Mike: We've only been around since November, so I'm still not sure what to expect. So far we've kept on top of stuff pretty well, but it's getting busier around here since the 7" has gotten around and more reviews have been printed.

Patrick: So far it hasn't been too bad, but it definitely eats up a lot of spare time. The most time consuming part was actually putting the I record together so I expect it to be much more time consuming the next time around when we're maintaining current releases as well as putting together new records.

MRR: How busy does the band and the label keep you? What I are some other things you're interested in? Are any of you in school or working? Where?

Tony: I play bass in another band and work full time. This takes up most of my time.

Nick: Man Afraid, school, and work keep me pretty busy. I go to school at the University of Minnesota and right now I work for the city of Minneapolis.

Mike: The band and the label take up a couple of days a week. I volunteer at Extreme Noise Records on Friday nights and I have a couple of side-project bands. I'm also a full-time student at the University of Minnesota and I work at a parking lot a couple nights a week, too.

Patrick: I work full-time in an office. With the band and the label, I'm extremely busy.

MRR: You seem to incorporate a lot of different types of music, which usually just spoils the music, but you really seemed to pull it off well. How do you describe your sound?

Nick: Hardcore punk.

Mike: I don't know if I could impartially describe what I think Man Afraid sounds like. I really like fast and aggressive hardcore with gruff vocals and a lot of melody, so I try to incorporate these elements into the band as much as I can.

Tony: We all have various influences and some common ones. I really wasn't in touch with the underground scene before joining the band. I was really into death-metal and grindcore for a while which for drumming isn't much different than hardcore.

Patrick: That's a really tough question. It's really difficult for me to hear it objectively. All I can say is hardcore punk with hints of metal.

MRR: Your 7" is quite a package; colored vinyl, 2 color cover, plus a little booklet. Are you happy with the finished product?

Mike: I'm very happy with the way the 7" came out. The colored vinyl and the color cover cost a little more, but it was worth it. I'm pretty picky about aesthetics and whatnot, so it feels good to stand behind a product that I feel proud of.

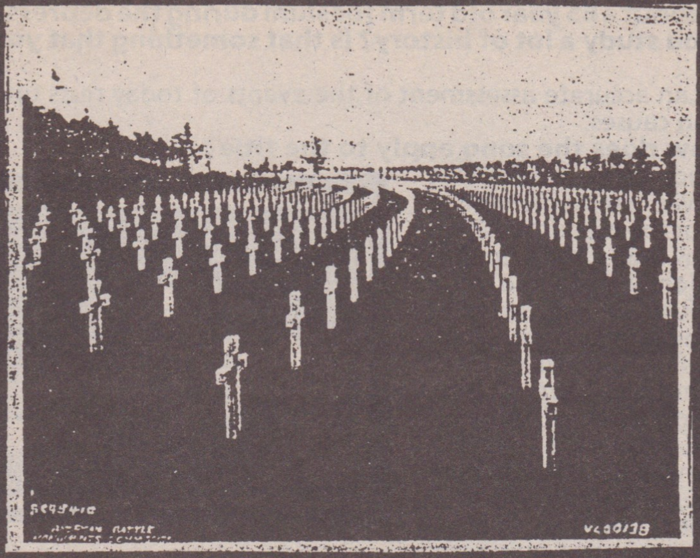
Patrick: I'm extremely happy. My only complaint is the gap between the songs which I blame on Metropolis Mastering. They just went ahead and mastered it without letting us know that there would be 14 to 20 second gaps. At least we learned what not to do next time.

MRR: Your lyrics introduce a lot of interesting ideas. Who writes the lyrics? Is it a collective effort?

Mike: I wrote the lyrics on the 7" and most of the songs in general, but Nick writes some too.

Nick: Mike writes most of the songs and I write the bad ones.

MRR: I'm just gonna ask about some of the things you sing about. The song "Everything You Said" on your 7" seems to represent an awakening into a more politically and class conscience way of thinking. It also seems to suggest that a certain way of life causes death. Tell me about that song; what it means to you and some of the ideas behind it.



Mike: In "Everything You Said" I wanted to portray the military service as the exploitive sham that it is. Soldiers are not noble defenders of lofty ideals like freedom and democracy. They are disposable, nameless faces whose service to this country throws weight behind a government that is exploiting people very much like them and their families throughout the world and right here at home, too. They should be held accountable for their misdeeds even though they may not have unjust intentions. No job can justify the defense of a system founded on unjust principles.

MRR: Again, in the song "Everything You Said" you sing about something or someone teaching you. Who was that person and how did they happen to come into your life? Tell me about what inspired the song.

Mike: When I was 17, I joined the army. I had been encouraged to believe that I couldn't afford to go to college without the GI bill and even more foolishly thought that the American military was exerting a positive influence in the world. Being a soldier definitely made me more class-conscious. An overwhelming proportion of soldiers are lower to middle class kids seeking a higher economic status. In fact, I never met a rich kid in the military. For the privilege of going to college, or merely to escape the intimidating circumstances of America's urban ghettos and rural areas these kids were willing to risk their lives and take someone else's. Ironically, many of the soldiers I knew actually saw themselves as the pawns they were, but accepted this in exchange for financial security. It was during the Gulf War that I realized I would not sacrifice myself for my country or its ideals, which I suspected were somehow fabricated. I spent the next few months getting myself kicked out of the army and have cultivated a strong distrust for authority ever since. "Everything You Said" was inspired by a friend of mine who joined the army last year. I argued with him as hard as I could to make him realize that what he was doing fucked up and wrong. The song is about how I would have felt if I had joined the army after having been told everything I know now by someone else. Maybe someday my friend will realize his mistake and feel the same way.

MRR: The song "Uncommon Valor" got me to think about some of the ideas I've heard and read about. It's been said that one way to eliminate economic inequality would be to move the wealth to the poor as opposed to moving the poor to the wealth. For instance, instead trying to improve ghettos by way of moving the poor to better neighborhoods (we've all heard this suggested as a way out the rut of public housing), a better method might be for the wealthy to move to the ghettos so that it might generate more money into communities that need it most. First, tell me about the song, what it's about and the ideas behind it and then talk about this idea, what you think of it, and how you feel about it.

Mike: This song is about refusing the privileges of heritage. Contrary to popular belief, the middle and upper classes of this country were created and continue to exist at the expense of a vastly underprivileged group of people. The economic reality of this nation is that whites are by and large more prosperous than other ethnic groups and that this prosperity was not achieved through hard, honest work, but rather through theft and violence. I think it takes some guts to refuse the privileges of heritage. Whether it's by refusing to follow parents into the ranks of the employing class or more importantly by endorsing the redistribution of wealth and power throughout our society, these individuals are taking steps toward denying the fucks in power the ability to exploit on the scale that they do now. I understand that many people might see it as a small sacrifice that pales in comparison to the privations that many experience every day, but I definitely believe that those individuals who recognize the American dream for the sham that it is and refuse to take part deserve to be recognized.

Nick: A year or two ago there was a bill pending in the Minnesota legislature that would have required property taxes in the Twin Cities Metro Area to be distributed evenly across city and district boundaries. As it is, tax money is distributed to where it was extracted from, so obviously wealthier cities and neighborhoods

HOOVERVILLE

what does it mean when the proud take a beating for pennies and die for nothing more?
angry fists feed hungry hearts and minds. what about mine. form outside the bars
the lies are justified. the fingers start pointing and you know which side you're on.
well, honestly, chances are that you don't even care because you're getting something
or you're just blind. you turn your back when the blood starts spilling. you rationalize.
because they're not dead doesn't mean you're not killing.

the bitter fires that must be raging
in the spirit of the broken hands and backs
just wanting what the others have two worlds up
half a world away or just one block
there's a murdered martyr bleeding
just wanting what the others have two worlds up

how does it feel, half-dead yet breathing, living in a home that reads fragile on the side?
hungry words fuel angry hearts and minds. what about mine? while inside the bars
outbreaks of violence as the desperate start clutching and the rabble falls out of line.
with a whimper the last of the bleeding hearts swallow everything they stood for
because they're getting something or they're just blind. they turn their backs when the
blood starts spilling. because you can't see bruises doesn't mean there's no one
bearing the blows.

the bitter fires that must be raging
in the spirit of the broken hands and backs
just wanting what the others have two worlds up
half a world away or just one block
there's a subdued father bleeding
just wanting what the others have two worlds up

•"Power concedes nothing without a demand. It never did and it never will."

-Frederick Douglass

are going to have more to draw from to fund public services, education, and infrastructure. Class-based exclusionary sentiment defeated the bill (the governor called the measure "un-American"), which leaves the rich to still lament the deterioration of certain neighborhoods they see on TV.

MRR: You have a song called "Hooverville" which is about a 65 year old term for slum during the depression. It's also not exactly a widely used term today. Do you study a lot of history? Is that something that you're interested in?

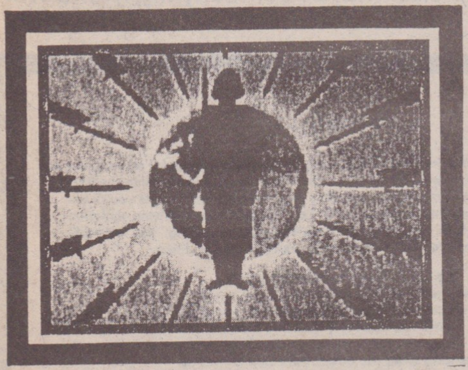
Mike: I am totally fascinated by history and believe that an accurate assessment of the events of today rests upon a historical framework of these events and their underlying causes.

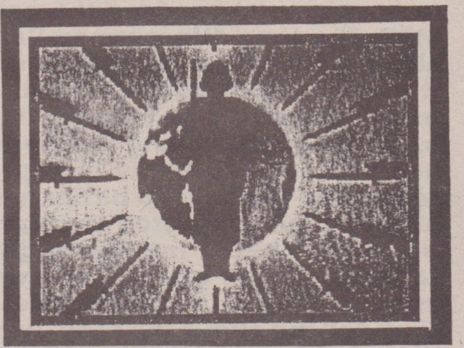
MRR: What is the song "Hooverville" about and how does the song apply to the title?

Mike?: As you said earlier, Hooverville was a term that was commonly used in the early 1930's for the numerous shantytowns and slums that sprang up during the Depression. I used the term Hooverville to illustrate the fact that Hoovervilles of one form or another are still very much a part of our lives, even though we may not be aware of them or just choose to ignore them. Virtually every major city in the world has its own version of Hooverville, be it slum, shantytown, or ghetto, where the victims of our global economy undergo an existence that many Americans would rather believe didn't exist.

MRR: In the booklet included in your 7" there's a quote of Dalton Trumbo's against war and militarism. Who is he? I assume he is an author of sorts. What other writers do you enjoy reading and getting ideas from? Is there any particular author or book that has been instrumental in the development of your ideals?

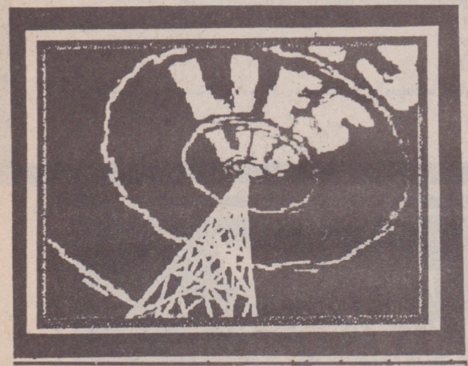
Mike: He was an author in the 1930's, I believe. His book "Johnny Got His Gun" was banned in many countries at the time it came out and I can understand why, since it's one of the strongest statements against war that I've ever read. I really love to read Noam Chomsky, Michael Parenti, and especially Howard Zinn, whose book "A People's History of the United States" has been fundamental in shaping my view of the world. Tony: I recently finished up my English Literature degree at the University of Minnesota so needless to say I've read quite a bit. I tend to read fiction most of the time but I believe that fiction can be just as powerful as non-fiction for delivering a political message. For instance, I just finished reading "The Jungle" by Upton Sinclair which has a very strong socialist message. The book that probably first really opened my eyes is "World Hunger: Twelve Myths" by Frances Moore Lappe. It talks about how political policies and top heavy distribution of wealth are the main causes of world hunger rather than an actual lack of food. Other good books are personalized accounts or the results of US foreign policy, namely "I, Rigoberta Menchu", which is about Guatemala, and "Don't Be Afraid Gringo," which is about Honduras.





Patrick: I read a lot of different stuff. Some of my favorites are Noam Chomsky, Edward Abbey, Jack Kerouac, Norman Mailer, and Ernest Hemingway. I agree with Tony that fiction can often carry very powerful statements on politics and society. Nonfiction is very important but fiction affects you on multiple levels. Personalizing or humanizing an issue can affect you much more powerfully, and make an issue much more real.

Nick: I read "Johnny Got His Gun" when I was in high school and still think it's a very powerful book I don't read a lot of fiction, but another author I like is Kurt Vonnegut. I would recommend reading Player Piano. Just off the top of my head, Edward Abbey and George Orwell are good, too.



MRR: As a band, are there any ideals in which you are all for or against, whether political or otherwise? What does Man Afraid, as a band, stand for?

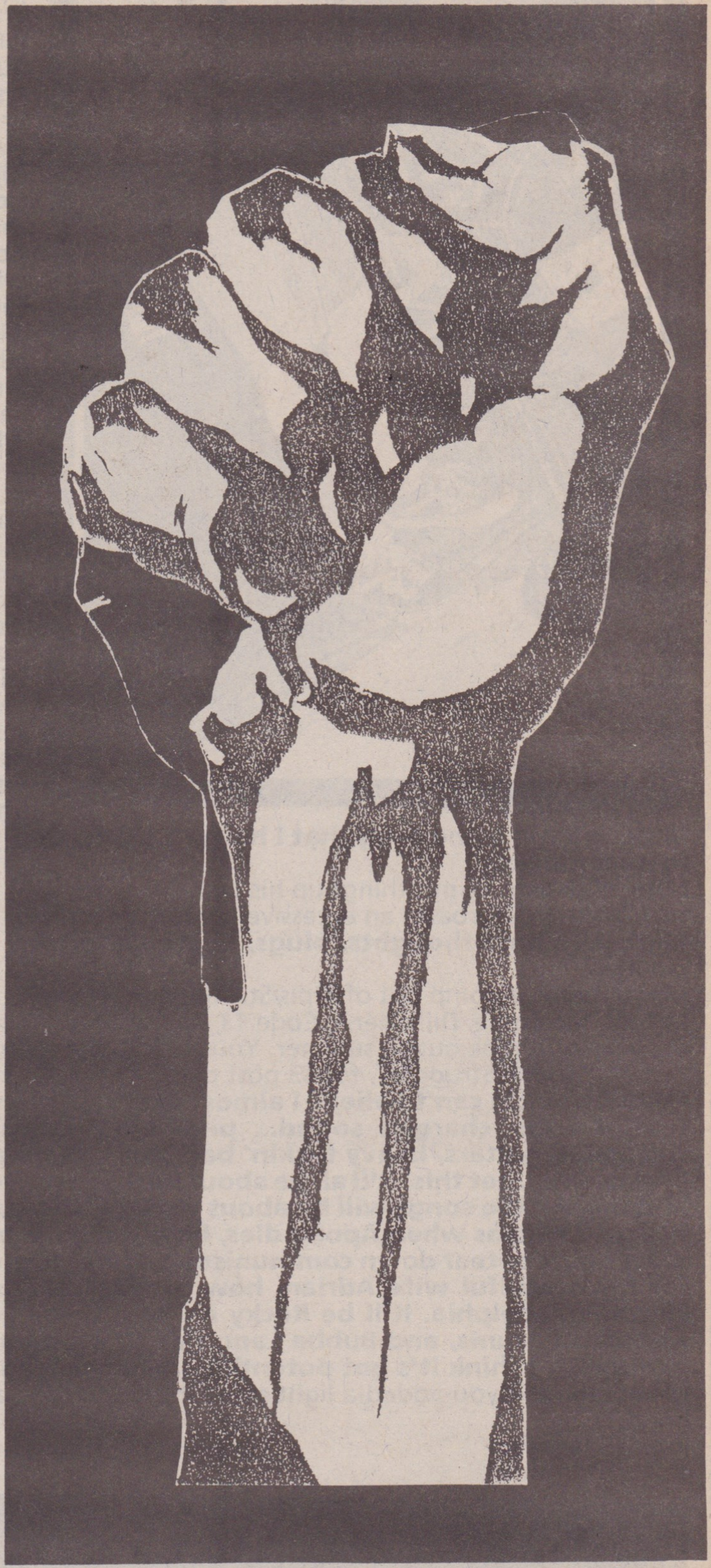
Nick: We all have somewhat different views, but I think it's safe to say we advocate the establishment of a more democratic and equitable system than which we currently have. Which is to say, capitalism and democracy don't mix.

Mike: I think we agree that the American way of life is founded upon oppression and that our history has been distorted to portray a lromanticized version of the past that we as Americans can feel proud of. I think we'd also agree

that these misconceptions need to be revealed for the lies that they are, which would change the way we perceive our country, our government, and our way of life.

MRR: How and why did you come up with the name 'Man Afraid'?

Tony: Well. I'm reluctant to let the story get out because it's a bit embarrassing but... I was awake early one Sunday reading Chomsky and Patrick showed up at my window. He'd been to a rave and had had one too many smart drinks. He wasn't making a lot of sense but he told me that a little bird told him we should be called "Man Afraid". He was rather obstinate about it, which if you know Patrick, you know that's unusual for him. So just to embarrass him for his moment or indiscretion we decided to use Man Afraid as our name so that he would never forget that fateful morning.



MRR: You guys printed a couple of letters on the last page of the booklet... what was that all about?

Mike: Our neighbor at our old house was an intolerant asshole who would get irrationally upset when we practiced. He's notorious for typo-ridden notes which we found pretty humorous.

MRR: Has any trouble ever come your way for being outspoken politically, whether at gigs or otherwise?

Mike: I tend to shoot my mouth off, but so far I haven't pissed anyone off except Nick and Patrick's mom.

Tony: The only time I can think of was when we were on our way up to Winnipeg to play a show. We didn't have any equipment with us because we wanted to avoid a hassle at the border. We did have ten of our 7"s and a box of 'zines. I used the words "rock and roll show" to answer one of the border guard's questions, which must have been a red flag because they questioned us separately and searched the van and all our bags. Needless to say they found the 7"s and 'zines and studied them pretty closely. They asked us about them, but I guess since they were more anti-American than anti-Canadian they let us go through to Winnipeg. That's about the closest we've come so far to getting into trouble for our political beliefs.

MRR: Do you play a lot of gigs? Any tours planned soon?

Mike: We play a few times a month, but I'd like to play more. We're also planning to tour the East Coast during the last three weeks of June, which I'm really looking forward to.

MRR: How do you feel about some rather conservative politics appearing in a lot of hardcore bands these days. Things like pro-life and abstaining from sex until marriage... although some of that kind of hardcore is not quite Z-Rock material yet, it doesn't seem too far from it...

Nick: There's a lot of hardcore that tends to be puritanical, moralistic bullshit. Ranting and raving about personal choices directs attention away from more systematic injustices in society.

Mike: I gather that you're referring to a lot of the neo-hardcore/neo-straightedge stuff that's pretty popular these days. Being straight-edge myself, I'm often disappointed at, among other things, the lack of radical thought that often seems to characterize that form of music. It's amazing to me how such a radical statement, like defying drug-culture, can be accompanied by such narrow-mindedness on so many other fronts. Nonetheless, I have a hard time understanding the mentality of those who place the right to life over the right to determine the use of one's own body and of those who would lead us to believe that sexuality is dirty or wrong when it doesn't adhere to standards specified by a majority that buys into idealized notions of morality. Quite frankly, I detest such conservative modes of thinking.

MRR: Do you vote? How come?

Mike: I vote in national and state elections, but I don't think that I hold many illusions about voting. Voting won't guarantee equality or freedom for everyone and even though I don't support the system, I'd rather see a pseudo-liberal in power that supports the system than a conservative in power who supports the system.

Nick: Yes, I vote. I can relate to the sentiment against voting that many people have because of the inherent bias in the system. But I vote because I believe in change by any and every means necessary. I have no illusion that my vote changes much of anything, but it does have some effect. For instance, in the 1994 Minnesota state elections, the Libertarian Party

and the Grass Roots Party received 5% of the vote which allowed them to receive money from the state's general campaign fund and put up candidates for election without having to petition first. I'm not particularly excited about either party, but I think it's a foot in the door for the growth of alternative parties.

Patrick: Yes, I usually vote. I'm fairly cynical about the process, but I think voting is one of the most direct ways we can affect the system, no matter how insignificantly. If everyone with minority or radical ideals gives up by not at least registering their opinions via voting, they're just perpetuating the status quo.

MRR: Alas! The obligatory 'state of the scene' question How do you feel about the streamlining of punk: MTV, major labels, fashionable dresswear, big bux, etc... Where do you think it's taking us and where do you think it'll all wind up at?

Nick: The corporate punk phenomenon is annoying but there will always remain an underground. In a few years the major label punk bands will be abandoned as almost all pop stars are, and punk will go on as usual.

Patrick: It'll end up going through the normal cycle—in a year or a few something else will become fashionable and the record companies will move onto something else, leaving many formerly independent bands in their wake. There are many more important things in the world to worry about.

Mike: Luckily for us, the public has a short attention span. For a couple of years now teenagers and college students have been indulging in the latest wave of pseudo-rebellion. Soon we'll see most of these chumps retire to straight life, satisfied with the mark their generation left on the world. The next generation will choose another aesthetic by which to create their own identity. They'll realize that punk, as embraced by I their predecessors, is as empty as metal or classic rock and they will adapt a new musical aesthetic. At that time I believe punk will settle back into being one of many other subcultures, overlooked and unappreciated by the mainstream-just the way I like it.

MRR: Tell me something that I haven't asked that you think is essential for everybody to be aware of or to be a part of.

Mike: Nick likes to put things up his butt.

Nick: Mike masturbates an excessive amount.

MRR: Any final thoughts, plugs, post-paid prices, rip-off artists, or anything else you'd like to share in closing?

Mike: There's a comp out of Mpls/St. Paul bands called "No Slow...All Go!". It's got 23 bands on it including us, State of Fear, the Strike, Dillinger 4, Code 13, Threadbare, Assrash, Kung Fools, among others. It's only on CD right now but the vinyl might be out by summer. You could write to us if you're interested—it's $8 post-paid. We also still have our first 7", "Uphill Struggle", for $3 post paid.

MRR: Oh shit! I can't believe I almost forgot. Alright, tell me what you think about this idea for a band. A totally anger-charged sound... pissed off emotional vocalist, screaming guitars, heavy fuckin' bass, and tough-as-nails speedy drums. Only, get this, it'll all be about Rocky as played by Sylvester Stalone. All the songs will be about Rocky's life and how he feels; how sad he was when Apollo dies, how fantastic he felt when he did his part to tear down communism by defeating Drago, his love for his beautiful wife Adrian, how tough it was growing up in south Philadelphia. It'll be Rocky on vox, Uncle Pauli on guitar, Adrian on drums, and Bubba Lang (Mr. T) on bass. It'll be called "Rocky 6". I think it's got potential... what do you think?

Mike: I think if you added a light show it would make a successful emo band.

Patrick: Umm...

Contact Man Afraid at:

P.O. Box 14118 / Minneapolis, MN. / 55414

Check out their web site at:

http://www1.minn.net/~pwirz/manafrd.html

BLIND SIDE

Blind Side, despite belonging to a newer generation of Yugoslavian underground bands, does not take playing HC as leading to commercial trend punk, like many bands do these days. The band formed in 1994. It's an interesting sounding band, rather young, who have guts not to accept current Yugoslav dogmas—musical, political, social, etc—and instead bring pieces from the past into broad daylight. Good moments in punk history are alway too short, but Blind Side delivers fast, quality reruns. This band is just the kind who brings back a bit of the past. After listening to their live cassette (KST club Dec. 1995), where they supported Eyes Burn, I compared them to one of the earliest sXe. bands, pioneers of sXe movement, Crucial Youth from New Jersey. But I'm not saying they copy them because Blind Side's music changes quite fast & sometimes is difficult to separate middle from beginning of the track. From what I've read, lyrics do not deal with standard sXe topics (again they don't copy) the members are into sport activities like boxing /junior-boxing training/ so one song is about training and stuff, the other one is about negative aspects of homophobia, next is about punk/trend/pose but with a different view than "Posi - Machine". Although the band does not skate they've got a slight touch of (again a past band) the Circle Jerks but thrashier. Currently Blind Side is negotiating with No Time To Be Wasted Records regarding the possibility in putting out a debut 7" single, between 6-8 tracks, studio co-produced & later distributed by Imc. Finally for this introduction the band would like to support foreign bands who come over to Yugoslavia in order to play small tour. Interview by Ivana.

MRR: Thank you for replying to my call. To begin with, tell us something that you think is important right now.

Blind Side: First the idea about forming a band. Vanja & Loliæ came up with it in September 1994. Under our first line up there were Vanja, Pera, Kuzman & Loliæ (drums, vocal, guitar & bass) and with that line up the band existed for a year. After that year Kuzman left the band and went back to his first band, Stand Point. At about some time we found new guitarist Lima, who had played previously in Dead Ideas & Brainstorm. We began playing much more seriously. I mean we played more intensively than before which forwarded us to success. Unfortunately, due to personal reasons, Vanja left the band, we got another new member, so the current line up consists of Pera/vocal, Loliæ/bass, Lima/guitar & Aca/drums (played drums on Dead Ideas 7").

MRR: Since you had different line ups was there any influence on Blind Side's music, any at all on ideological stands by the band? Blind Side: Music & ideology! We stood unchanged while only the members were those who been changed. Our primary idea about the band was meeting people and having fun. The music is still hardcore based on good old punk. Pera is writing lyrics though we all more or less give our support. Our main composer is Lima. Basically, it's the boycott of a society we are being surrounded by that we are much aware of.

MRR: I'm interested in your opinion on clubs in Beograd?

Blind Side: It will be difficult to define any club as HC or punk places for meetings. There are a few alternative clubs where the live music's on, but only in one is HC accepted like it deserves. The club is called "Tren" in which most of the gigs currently happen by bands either from Beograd or from inside the country. Let's say the "Tren" could compare to Kst, in which, among regular disco, rap, house, and other older age commercialism, HC could be heard). At Kst club they've got better equipment and more space, so that's why a foreign band would rather play there. The problem does not lie in Kst's fine conditions for live bands. The club does not exploit it because they've got morons who run it!

MRR: What could people expect at your gigs?

Blind Side: Be sure whoever came to see us live didn't regret it. The gigs are real attractions. When we played with Eyes Burn at Kst the number of people in the audience were unbelievable for the current scene. We had moments on stage where we couldn't see anything but a crowd of people on stage, confetti, and smoke bombs. All together an unforgettable experience, both for the audience and us. We did our maximum.

MRR: How is the scene is functioning?

Blind Side: The strongest scene is in Beograd, although the interior's cities are slowly accepting this style. There are a lot of quality bands among which confrontations are legendary. The cause for these confrontations are contrasts in personal, musical, and political styles. These confrontations are main breaks in the current scene. Within it there is a constant problem with money and the average band pays for things from its own pocket: gear, traveling expenses, etc., while getting nothing from ticket sales. There are a few privileged bands, but a big percentage of bands are faced with this situation. The negative aspect of the current scene is the limited life span of most bands, due to the problems I've just mentioned. Strangely, at the same time, new bands continue to show up.

MRR: I heard about the definition "Living in it for HC." How much of that do you apply?

Blind Side: Mistake. It is not a definition; every fan of this movement feels different. To us it means the necessity for a man to be free of norms created by society. To think freely and not to fall down under the influence of politics that feeds him via media, or not to be created by systems of nationalism, racism, and communism. The people with such an attitude are blind. That's "one more reason why" they can't understand our protest against this gray-colored life.

MRR: Do you expect to "sell out" your music to a wider folk-masses or do you play it only for your soul and a smaller circle of people?

Blind Side: As for "selling out the music" to wider masses, it contradicts our position even though we would wish to do that. It is rather difficult to break through and make a career based on music only. We play first for ourselves, for the satisfaction of pointing out certain ideas to everyone who listens us. And everybody is welcomed. Those who would listen will understand. None of us think to live of off of this (the state has gives us nothing), so we either study or work. But we cannot be discouraged. Through the music we tell everything we feel about.

Band's addresses: Blind Side c/o Lolic Dusan, Gandijeva 149, 11070 Novi Beograd, Yugoslavia. Blind Side c/o Mirko Radosevic, Gandijeva 91/30, 11070 Novi Beograd, Yugoslavia. Distribution: IMC, Strahinica Bana 43/2, 11106, Beograd, Yugoslavia. Fax#: +381-11-601. 319.

vox

Vox Populi are a pretty new band in the Yugoslavian underground scene. Speaking to them as persons, they seemed to me like philosophers who would follow the actions rather by staying behind, then getting into it. Musically, I was expecting either listening to an early oi!/punk slow band or a band with a drummer without a compass. I wasn't aware. I listened to the band's two garage tracks at Rudar's flat after this interview and I was nicely surprised. It proved to be "early hardcore-punk" with all the standard lyrical icons about society, war, non authorities, dogmas and the usual. Interestingly, both tracks had intros, elaborated lyric lines (from technical point this is all exactly what early HC bands had, traditionally), some short cool solo, repeated chorus and end. That left me with a greatly refreshed feeling on what was and still is the real HC! The 2 garage tracks I heard were something like early Disorder, Partisans, Infa Riot & certainly One Way System. The tracks are called "21 Vek" (21st Century) & "Haos U Mojoj Glavi" (Ch@os In My Head).

This interview took place at Rudar's mom's flat, his dog was annoying us sniffing our Doc Martens so we were not too bored. This is the band's first ever interview, and present were :Dejan/Kica (drums), Nesa (lent us his tape-recorder), G.O. (questions) and Nenad/Rudar (vocal). Other band members are: Pera (guitar) and Boka (bass).

MRR: Why the name Vox Populi?

VP: In Latin it means "The Voice Of People". We looked for a name with a message. It was the strongest we chose.

MRR: When did you start?

VP: In the summer of 1994. The drummer had just gotten back from army service so we had our first practice around September.

MRR: How come you began playing covers, not making your own songs? Instinct, influence or maybe something else?

VP: Look, that's exactly what I had moving around my head in past few years. The thing is so many people from the newer generation hardly know about older punk bands. When people go downtown, they have nowhere to hear these songs so we decided to do covers. To remind the older (relaxing their heart and soul) and to let younger to hear what they couldn't have lived through. We've been lucky to pass through the old days of many punk happenings in our scene.

MRR: Currently, the band has 2 brand new members. Have you changed the line up too often?

VP: Our guitarist left us just recently and our permanent bassist (Cobi) left for the army, but generally, nowadays it's very difficult to find people for a punk band. Especially guitarists.

MRR: Isn't it most difficult to find a drummer?

VP: Yeah, that too, though we already had one. Once a guitarist get into the songs and make a progression he leaves playing hardcore. We thought if we weren't finding one to ask you to play guitar. (smart laugh in background).

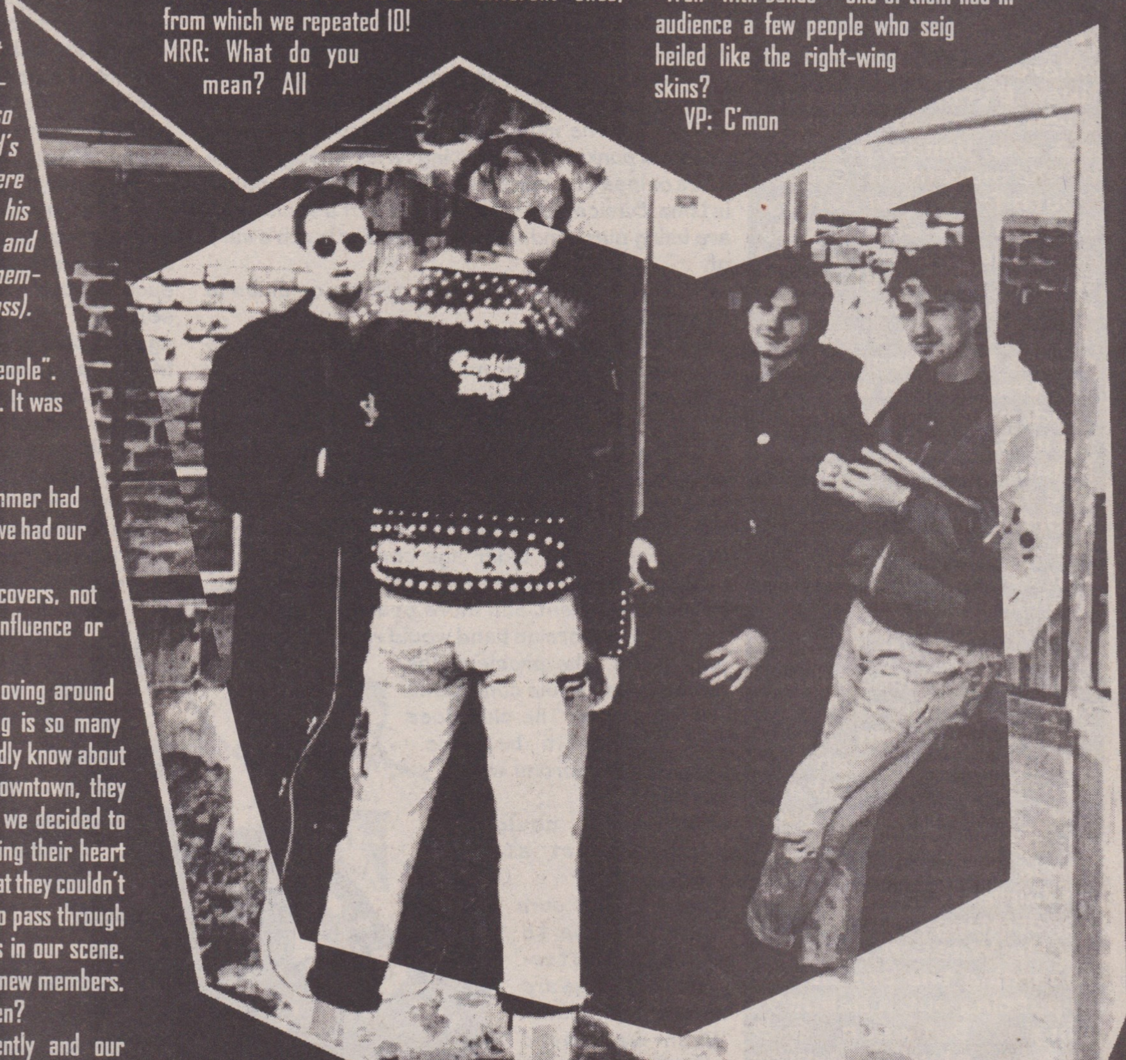
MRR: So. . . how many gigs have you had so far? Any best, worst experiences?

VP: We had a couple of gigs. The most successful was the last one and the most impressive was the first one. Our first gig took place at club "Talas" at the river port. The club is tiny. We planned to gather 50 people but over 120 attended. The people jumped over each other's heads and we played 40-50 songs around 2 &1/2 hours. The people didn't stop pogoing for the whole time. Unbelievable.

MRR: You've kept on repeating stuff all over again?

VP: No, no, no, no. We had 40 different ones, from which we repeated 10!

MRR: What do you mean? All



40 were different?!!

VP: All 40. We've been even asked to play songs we never knew how to play. I'll count them for you.

MRR: Please don't (it's the MRR readers who wouldn't bother to read)

VP: Broken Bones, GBH, Discharge, Blitz, Infa Riot, PTTB, One Way System, Varukers, UK Subs, Oi Polloi, Aantisect. 50 different! We did covers of domestic punk bands too, U.B.R., Kud Idijoti, Distress, Thrashagain and more.

MRR: How's come you didn't record a studio demo during a year of the band's existence?

VP: After so many 'new' covers we too realized we may just as well do some our own stuff. The guitarist musically defined the first two songs, but he has now left thc band, and we will be soon entering a studio to record them with help by "No Time To Be Wasted Records" and the producer will be Gvido Obradovic.

MRR: Provocative question—why did you play at "Tren" with bands—one of them had in audience a few people who seig heiled like the right-wing skins?

VP: C'mon

populi

! It wasn't that way, it wasn't nazi. OK, let me explain myself! All the 3 bands (Baltic Vodka, Panta Rei & us, Vox Populi are anti-nazi standings. Meanwhile at the gig, some friends of Panta Rei who had come to a gig were raising hands and were in some' right-wing type orientation!

MRR: And what about fight that broked up after Panta Rei's set?

VP: It was only a little incident. The right wingers have come out of "Tren" after the set, smashed bottles, yelling and it ends a way it ends, they went home.

MRR: But don't you get well along with some skin bands?

VP: Depends who. We do not agree with right-wing oriented bands but we do like old good oi!/punk like The 4 Skins, Business, Cockney Rejects, Blitz. No, not The Blitz. . .

MRR: What is this now ? Didn't you do a cover by Blitz?

VP: The Blitz are not oi! Nor the Peter & Test Tube Babies, not similar bands. It's a stupid Gary Bushel's provocation from the early eighties.

MRR: Let's talk about lyrics by Vox Populi. What are they about?

VP: Our band's name tells everything. Our lyrics are familiar to wide folk masses, what the folk don't dare to tell in front of public we do in front of 200-300 people.

MRR: In English or Serbo-Croatian?

VP: At the moment we sing in domestic but we will have in English too. Lyrics are written by Rudar (myself) and Dejan (drums/backing vocals) is adding/detailing them.

MRR: How could we bring to the world information on what the current club scene in Belgrade is like?

VP: The clubs and the people who run them all put their own efforts and that's okay but it is too reinforced by the side of biggest television centers and the people who go on selling-out themselves for glory while many of them are bunch of cheaters. People talk about working for the independent scene and go straight to television in order to sell-out the same clubs they work in. Most raw sounding punk bands clubs don't allow to play unless the band does not play the "softer" version of punk ! The punk bands are not allowed to play if they make mistakes during a live set. At the same time the clubs are allowing (those same) unknown younger bands to play supporting privileged so-called punk/alternative or rock bands. The so called greatest underground bands become stars and ignore the youngers. From punk music we can only have it played from records at the clubs, they play it within 10 minutes; famous bands like The Sex Pistols, Ramones, Clash, Dead Kennedy's that is ALL! Before this war bands were traveling to Slovenia, Hrvatska (Croatia), Bosna & Hercegovina (Bosnia & Herzegovina) while nowadays they can play mostly Beograd, Novi Sad (if they possibly can!), Nis. In the past few years only a few bands have kept the punk scene over here: Vrisak Generacije, Brainstorm, Saht, KBO! that's all.

MRR: What do you do for living?

VP: I am a self-tailor and repair leather jackets & boots for punks, and I am planning on studying. Kica studies agriculture at the university, the bassist has just finished the middle school and works as a waiter in restaurant, while the guitarist has returned to a previous job.

MRR: How much does an hour of practicing at the studio in Beo- grad cost and how much do you pay to rent amps/drums for the gig?

VP: 25 Dinars for 2 hours (7-8 German marks/ $5.60) which is very expensive for average Yugoslavian-low standards; and when we rent amps or drums the same people who work at studios rent us again for a huge amount of money; it works between 70-100-200 German marks per evening ($49-$70-$140) depending on quality. So far we have been mostly borrowing.

MRR: Have you got any closing comments ?

VP: We will be soon recording our songs at the studio, the co-producing job will be done by IMC and so we will hopefully put out a 7" single for No Time To Be Wasted Records. The format we like best is small record - 7". Fuck CD!!! We would like to get in contact with fanzines/all good will people around the world. We believe in struggle and not commercialism. Write us!! Thanks. And finally, start using your own heads!!

Vox Populi contact address: Vox Populi/ Vlasic Nenad, Jurija Gagarina 205/ 104, 11070 Novi Beograd/ Yugoslavia. Future distribution: IMC, Strahinica Bana 43/2, 11106, Beograd, Yugoslavia. fax # +381 11 601. 319.

FUN PEOPLE

(Anesthesia)

Fun People (ex-Anesthesia) is one of the most beloved hardcore bands in Buenos Aires. Their singer, Nekro, has been keeping the spirit for years since the creation of the band in 1990. He's been publishing zines, first Insanity Beer, then Fun People, which last year became the name of the band after they found out Anesthesia was already the name of another group. Nekro has also been very involved in the scene either on animals rights defense ecology or wherever the action is. Members of the band have come and gone, but the current line-up is the one which has been hitting hearts lately. With their philosophy of high spirits and fun they've been able to conquer a difficult place to occupy in the underground scene in Buenos Aires. Fun People are getting quite big audiences- around 800 per weekend, which is a lot here. I can tell you that the key to their success is based mainly on an energetic band sound together with the notorious melodies and one of the best local singers ever- their shows are really fun! Being on the highest point of independent popularity, I thought they'd be a good band to interview--and because they also have things to say.

Patricla & Lula from Resistencia zine chatted with Fun People's Nekro- lead vocals, Lucas-guitar, Gato-drums, Chuli-bass.

Nekro: I started the band in 1989 with friends from my hometown (Campana in Province of Buenos Aires), it was very C.O.C, Slayer and I was the punk touch missing in it. I was very strong in my ideology of animal rights defense and ecology, so I wrote lyrics about these issues and we made our debut gig on Environment Day. The name of the band was Anesthesia, in 1995 when we released our first CD we had to change the name because it was already registered by someone else. We changed to Fun People, which is the name of my fanzine and sounded OK for the band too. We also had several changes in band members before reaching the current line-up last year. And I'm sure that the ones who now form Fun People are here to stay because former members had other worries like family, jobs, and they considered the band as a hobby. For all four of us, the band is the most important thing in our lives. We want to play no matter what it takes, we don't care about money, just to have enough for a place to live. I don't want to work shitty jobs any more, I want to have time to do what I want: sing. I'm sure I'll die on stage, not the same way as GG Allin used to say he would do, but...

MRR: Do all members share this feeling?

Lucas: I'm not interested in getting a car... just enough to live on.

Chuli: My ambition is to move around places a little, not to stay in this city all the time. We play every weekend the same songs for the same people. We want to move.

Nekro It's not that we don't like Argentina, but all of us are habitants of the world. We were born here, but that's all.

MRR: What have you achieved and where do you feel you are now?

Nekro: Before the '95 CD, we had badly recorded demos and no one gave a shit for us. We couldn't afford to produce the CD by ourselves. Frostbite (indie Argentinian label) offered for us to record songs for a compilation and when we listened to our stuff, it gave us the chance of making our own CD. Since the release of "Anesthesia", everything rushed, something like the boom of the season. Suddenly we are paid for playing and everybody wants to share the stage with us cos they know we are attracting big audiences. We had never seen a single coin before all this hit of popularity took place, but at the same time we are also finding out what a big shit the rock scene is here. Too many people want to live off you.

MRR: We know that bullshit. In Buenos Aires there is not a strong h.c./punk independent scene where to move, it's more like the whole underground scene involving other styles, when you grow a bit (in audience or sales), you're immediately contacted by the 'rock business people'. How do you deal with this? Are you allowing things to go by or are you taking any stance?

Chuli: We're trying to take it over.

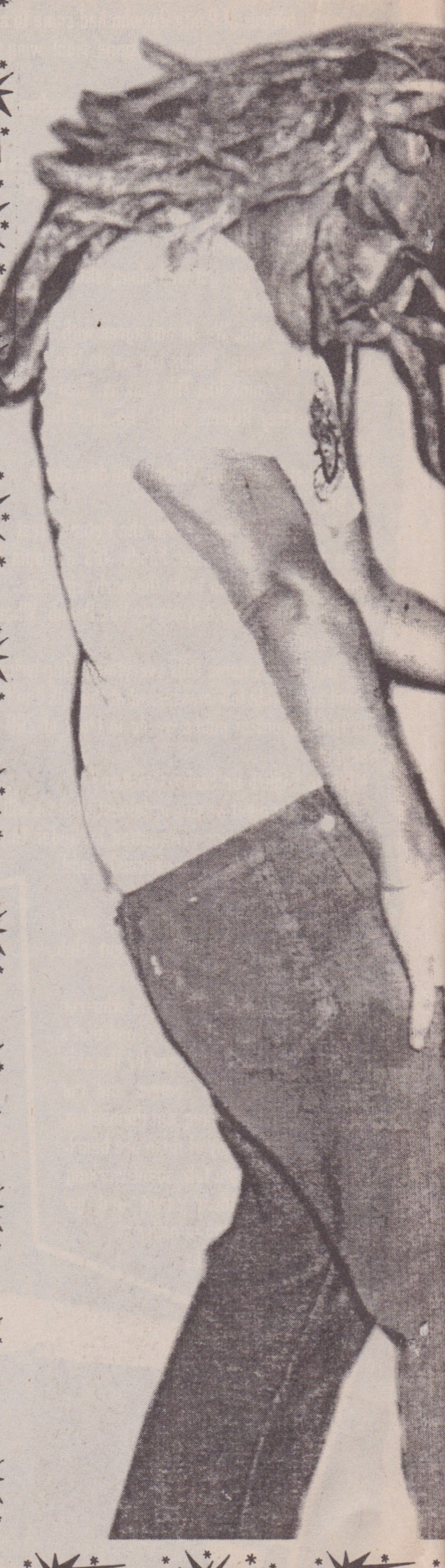
Nekro: Everything took us by surprise and we did not properly administrate the money given to us (which was not so much, by the way). We sell our own CDs and want to save money so as to be able to buy our own equipment. In dealing with this, we discovered things we did not know about.

MRR: What do you mean last year you didn't know that there are so many people trying to make money from the music underground?

Chuli: I didn't know there was so much money in a concert. Suppose a festival with 1000 people attending, $5 per ticket=$5000. It's a lot! And the ones who organize don't even give you a coin for transporting equipment.

Nekro: Too many people took advantage from us in the past and we won't forget them. A big 'fuck you' for them.

MRR: The economic situation is very difficult now, not many



bands have audiences who pay tickets not even to cover the amount for the minimum expenses to hold a concert. You may look like a great attraction for greedy 'promoters'.

Nekro: Yes. We play benefits but we are very careful about them, who organizes them and we see that the money goes-to whom they say they want to benefit. And now for certain occasions we have a guarantee or if it is us who are the ones who organize we keep the percentages and have a price door of about $5 or $6 and sometimes we play for free. We definitely don't want to play for the benefit of promoters, if we don't get involved or take part, where does the money go? There's a bad thing here about people, they'd rather have promoters getting the big money rather than the bands they love getting a proportional percentage. They don't seem to be conscious of that.

MRR: You yourself said a moment ago that you weren' t aware of it either, so is it a matter of "education"?

Nekro: Okay, we didn't know about it before but now that we are aware of it, we talk in every interview about it so that others can become aware too.

Lucas: Suddenly everybody has things to say about us. We do the same things we used to do and nobody cared, now if there is someone who doesn't like what you do, they call you "star".

Nekro: We are getting experienced. One of the most important things for us is to travel, have tours. We have contacts in Europe and the CD is distributed in Spain, Germany, Peru, Chile and Uruguay which is near and we'll play there for sure. You see, the lyrics and music are for being read and listened to everywhere we want to make our music known, everywhere because I want to change the world!

MRR: Do you really think that by listening to your band, someone may have the chance to really change anything?

Nekro: Yes! I changed my life after listening to Crass and Conflict. That made me start a group of direct action called "Greenviolence". The other day someone told me he felt better after having read the lyrics in the CD. I think that words like "Animo" ("Courago", "Cheer up") are good for people.

MRR: Do you feel you are part of a movement?

Nekro: We're a HC band but this dosen't mean that we are labeling ourselves under it, covering ourselves with it. Hardcore includes a wide range of things, but we haven't got anything to do with what's known as B.A.H.C (Buenos Aires hardcore)

MRR: To finish, as it is noticeable on the band aspect, you're doing fine and look happy, but sadly the current situation here is tough. How do you feel about it?

Chuli: I feel really upset with this president (Menem) who has been reelected. Can't understand how people voted for him a second time!

Gato: The general situation is a real shame.

Nekro: It's chaotic times not only here, it's something around the whole world. We feel happy, we have the opportunity to play and if we can make money: thank to music: Great!! We'll have the chance to do more things and help others too, ie: making money, respecting people, not stepping on others for the sake of it.

MRR: What does Charles Manson's portrait have to do with all that the band stands for?

Chuli: It's Nekro's stuff.

Nekro: I have his face printed on my skateboard. Once I saw Manson's trial and I cried when I heard him saying that speech "Your prison is my father, your system my mother, I'm what you made of me, etc...."

MRR: Charles Manson was a murderer.

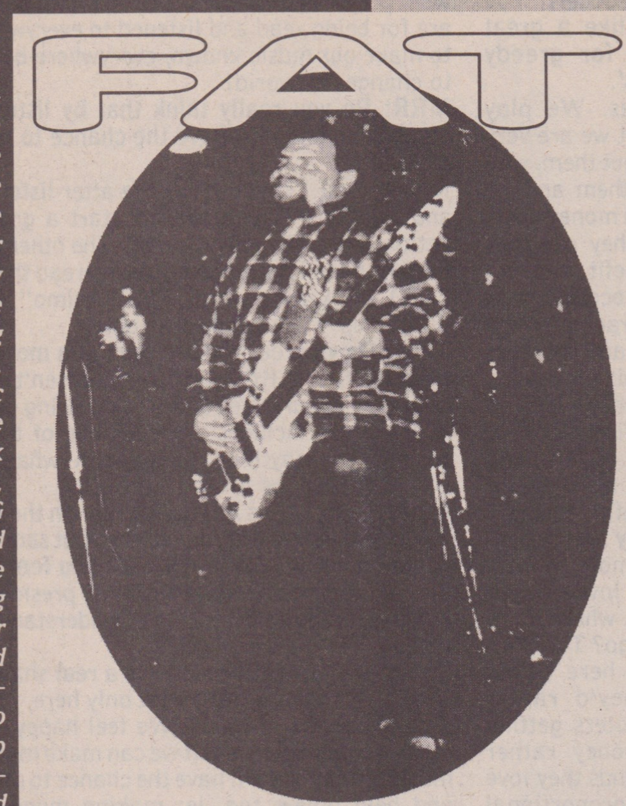
Nekro : I take the good things from people. I think he achieved what he wanted, he killed people and I'm against it, but he did not care about anyone, he took things to the extreme. To a certain extent I want to do things wildly without caring if tomorrow I'm homeless, but I do what I want. I'll go on no matter what.

You can contact Fun People at: Honduras 4984, CP 1414, Buenos Aires, Argentina. They have a CD and a video tape released by independent label Frostbite. Fun People and All You Can Eat played together in Buenos Aires in November and it was great! Love, peace and anarchy from Patricia (fanzine Resistencia) c/o Jose Marmol 1432, CP 1255, Bueno Aires, Argentina.

FUN PEOPLE

A utopia for most, but for this power trio it is referred to as home (well, 2 of the 3 anyway). Fat, Drunk & Stupid sprang from it's mold only to hit the ground and change from the typical Isla Vista band recipe. In a place where the bands are either stringy noodle dancing music, melodic hardcore or jock core, Fat, Drunk & Stupid came along with their 3 chord jumbolaya to stir up controversy and spawn havoc (mostly on themselves).

The beer can throwing usually begins about the first song along with the insanity that usually ensues throughout the entire set (which has, whenever I have seen them, lasted almost an hour with an encore that is usually about the same length). Ladies and Gents, without further ado may I present Fat, Drunk & Stupid! Buck Satan.



MRR: This is my interview (so listen up). So they can know, who are you? What is your age and how do you pay rent legitimately?

Doc: Well, my name is Doc, I'm 27 years old and I'm the head purchasing agent for a lumber yard.

James: I'm James, I'm 23 years old and I work for a shitty-ass corporate record store.

Henry: (Giggling) The Whorehouse (Wherehouse) don't lie!

J: They'll soon be out of business so that's cool.

Henry: I'm Hank, actually Henry, I'm aaaa 30 something cause after 30 it just doesn't matter and I'm a mad scientist for a local engineering firm. I blow things up for a living.

MRR: Noise?

D: I play bass

H: I play guitar and scream.

J: I drop sticks.

H: Yeah, he beats up on the drums or throws sticks.

J: Trying to decapitate Henry.

MRR: Now, you seem to play a lot of parties. Would you rather play parties or would you rather play a venue such as the Cornerpocket (a great little dive pool hall located downtown Santa Barbara)?

J: Did someone just fart?

H: That's just... wasn't me... it's just... huh?... nah...

J: Doesn't matter to me.

H: My personal opinion is anywhere people are having fun. If they're having fun then it doesn't matter where we're playing.

D: It depends on the venue. If it's a dirty fucking little stink hole dive then it's alright and we're all for it! Big places that charge people 20 bucks to get in then it sucks. I don't like it when they charge at the door... maybe a buck a band cause that's about what my friends can afford.

H: Yeah! I agree with that. Our type of music don't attract those with a lot of money.. mostly younger kids that have to bust their asses... you know... they don't have a lot of money to go see bands all the time. I'd rather play at a place where they charge a buck at the door and that money should go to bands from out of town to cover gas and food money.

D: When we play venues we don't have to sweat the cops.

J: It's nice not having to worry about getting shut down.

MRR: Is that a problem with you guys?

J: Not last night.

D: No, not with us yet... they haven't fucked with us yet... we've been playing earlier with this band. I'd rather open than close just so I can watch the other bands and drink.

H: Watch all the stupid things that occur. Things get fucked up.

MRR: What about the beer can barrage?

D: It's a sign of affection... Breaks down the barriers between the band and the audience.

J: I don't care, they don't hit me.

D: They have started throwing not just single cans, but they save their cans so they can bomb Henry. That was a good one. It gave me a good laugh... I didn't get hit. I think I would have a different opinion if I got nailed.

H: We're up there to have fun, to make people have fun.

J: It's crowd participation.

H: some guy came up to me and said "Dude, I hit you square on the noggin and you didn't even care" and that made me feel good that they're actually aiming for me.

MRR: Pez for everyone?

J: Alright!

H: Cannonball!

J: I used to pretend that Pez dispensers were lighters and I made little cigarettes out of paper... and I smoke now.

H: Joe Camel had nothing to do with it now, did he?

J: Joe didn't like Pez, that's why he smokes.

MRR: You guys own any guns/rifles?

D: Nope.

J: No guns here.

H: Two... Used to have a whole bunch of them when I lived in Florida, but in Florida I think it's a neccessity.

MRR: 'Gators?

H: Rednecks!

D: You don't need a gun in Santa Barbara... although...

MRR: Since you live in a college town there has got to be the running joke of the fraternities... how do you feel about the bagging on frat boys?

J: Support it 100%

D: I'm all for it... However, sorority girls get it worse.

J: At least at our shows so far.

H: I was asked to rush a frat because of this thing called "Operation Asshole". One of my house mates wanted to join so my roommate and I also went to eat their food and drink their beer. Well, my roommate and I were asked to join and the one who

was serious about it wasn't, and we we're so obnoxious! For the most part we tend to make fun of everyone, including ourselves. If you can't make fun of yourself then who can you make fun of?

D: If you can't make fun of yourself, make fun of everyone else.

MRR: Now, I hear your studio is 8'x 8'?

D: Yep.

H: We used to practice in here (Henry's living room), but the girls next door couldn't hear their dope-ass shit. They complained too much.

J: Wrote a song about it.

MRR: What song is that?

H: "Prissy Girl". Actually it's about one in particular.

MRR: Is there usually a theme that revolves around the songs or are they just written?

H: Somebody will come up with an idea and we will all get together.

D: Henry writes all the lyrics. I'm good at the music part, but when I start writing lyrics they sound like nursery rhymes.

H: Hey! I like those!

D: I'll come up with an idea, but then it goes to Henry. It's like "Here's the name of the song, now come up with something".

H: Piss somebody off.

D: Poke fun at those who take themselves too seriously around here.

MRR: People take themselves too seriously around here?

D: Yeah. I first noticed when we played in San Francisco. The people (J: burp!). Anyway, I felt more comfortable (J: burp!).

MRR: Comfortable playing there?

H: That's because half the crowd was from Santa Barbara.

MRR: Groupies?

D: No, they live up there now. They were people who I used to go to school with that actually moved on.

H: We saw the guys from Working Stiffs, they showed up. By the way they rock!

MRR: Who are some bands that you guys think deserve credit?

J: I haven't heard many bands since I got arrested. I'm not allowed to go out.

H & D: Working Stiffs, Hippos, Stuckups (RIP).

H: The problem with a lot of bands around here is that they try to sound like someone else. It has something to do with regionality. A lot of the garage bands that I've heard while skating try to emulate the "alternative" sound just because it's popular right now.

D: It doesn't seem like people are playing the music for themselves, at least for the most part. They seem to think about how they're going to sound before they write a song. It should be the other way around. First write it, then however it comes out that's the way it sounds. If you're happy then that's it, if not then start over.

H: Why...

J: is the little light blinking on the recorder?

D: Start over.

J: (Burping) Nnnnoooo!

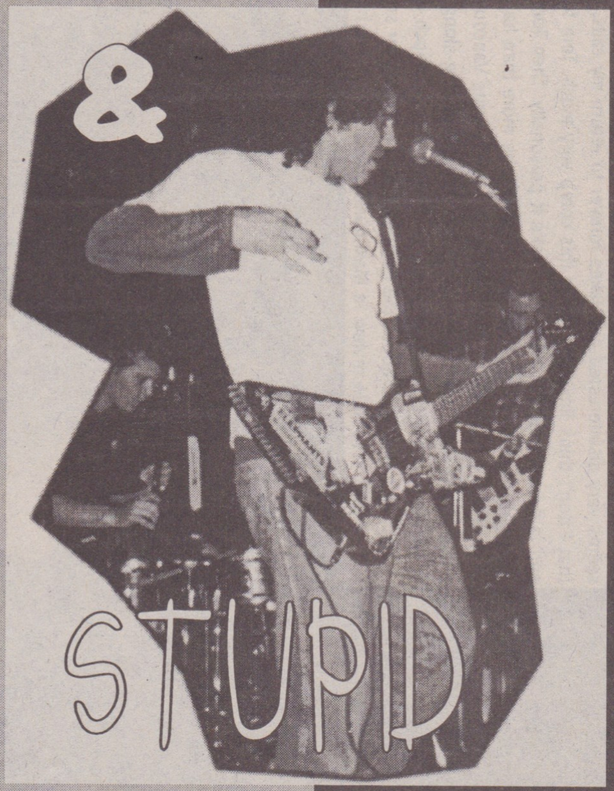
D: We don't care what we sound like, we just like to play, have a good time and everyone that watches us seems to have a good time and that's what it's all about.

J: And if not, fuck 'em!

D: We just play to have fun. People always say "there's no pits at your shows," but it seems that they're smiling and having a good time

H: No fights.

D: Nope, no fights. But you look out and they say they're having fun and that's what really counts. Actually, if they didn't I don't give a fuck, so they can sit through it and get a headache for all I care. However, it's an added plus when everyone does have a good time. It makes me feel warm and fuzzy inside.



H: Yeah. I get a woody. We're a People's Republic of California punk rock band. We're having fun!

MRR: How do you practice with James living in Los Angeles?

D: We practice at our shows.

J: I'd like to play more, but ...the law...

MRR: Is The King alive?

J: Uh...no.

H: No!

D: Yeah. He lives in Australia with Bruce Lee.

H: He's got Hendrix on guitar, Bonham on drums and Sid on bass. There you go, there's the band. Actually Keith Moon on drums. I'll take Moon any day because he was a drunk. You know, it's funny. Moon, Bonham and Hendrix all choked on their vomit.

D: You don't do that these days.

J: Because they're into pharmaceuticals instead of drinking.

H: Drink like a man!

MRR: What're you drinking, Henry?

H: Tea.

J: It's an herbal brew. Have a beer why don't you?!

MRR: Planning any trips?

D: Trying to set some up. We'd love to play in San Francisco again, anywhere. We're trying to set up some shows down south in Costa Mesa, which is where I'm from.

MRR: You're from behind the Orange Curtain?

D: Yeah, kind of. I used to live right next to the Cuckoo's Nest. But I was talking to some people down there and they were saying that a lot of the good places to play were shutting down so now we have no clue.

J: Las Vegas. My brother's band (plug time) Kickball Champs is out there.

MRR: As far as people getting a hold of your demo, how can they go about doing that?

J: (Whispering) Give them your phone #.

H: Crank calls galore! Why not? I love a good crank call. (805)-968-9980. Leave the best crank call you can, make them short so others can have a chance, I like to give everyone a chance, and if your call is the best we'll use it on our next tape or record.

D: Hopefully, we'll have a 7" out on Chapter 11 Records soon (end of April?). We also have our demo so after you crank call Henry tell him you want one.

H: Actually, the best thing to do is send me a blank 60 minute tape and a self addressed stamped envelope and that way I can record it off the master and send it back. I don't think that's a bad deal.

MRR: How many songs?

H: 32 songs that suck. Plus 3 extra bogus tracks.

MRR: How long?

H: About 1 hour.

MRR: Anything in closing?

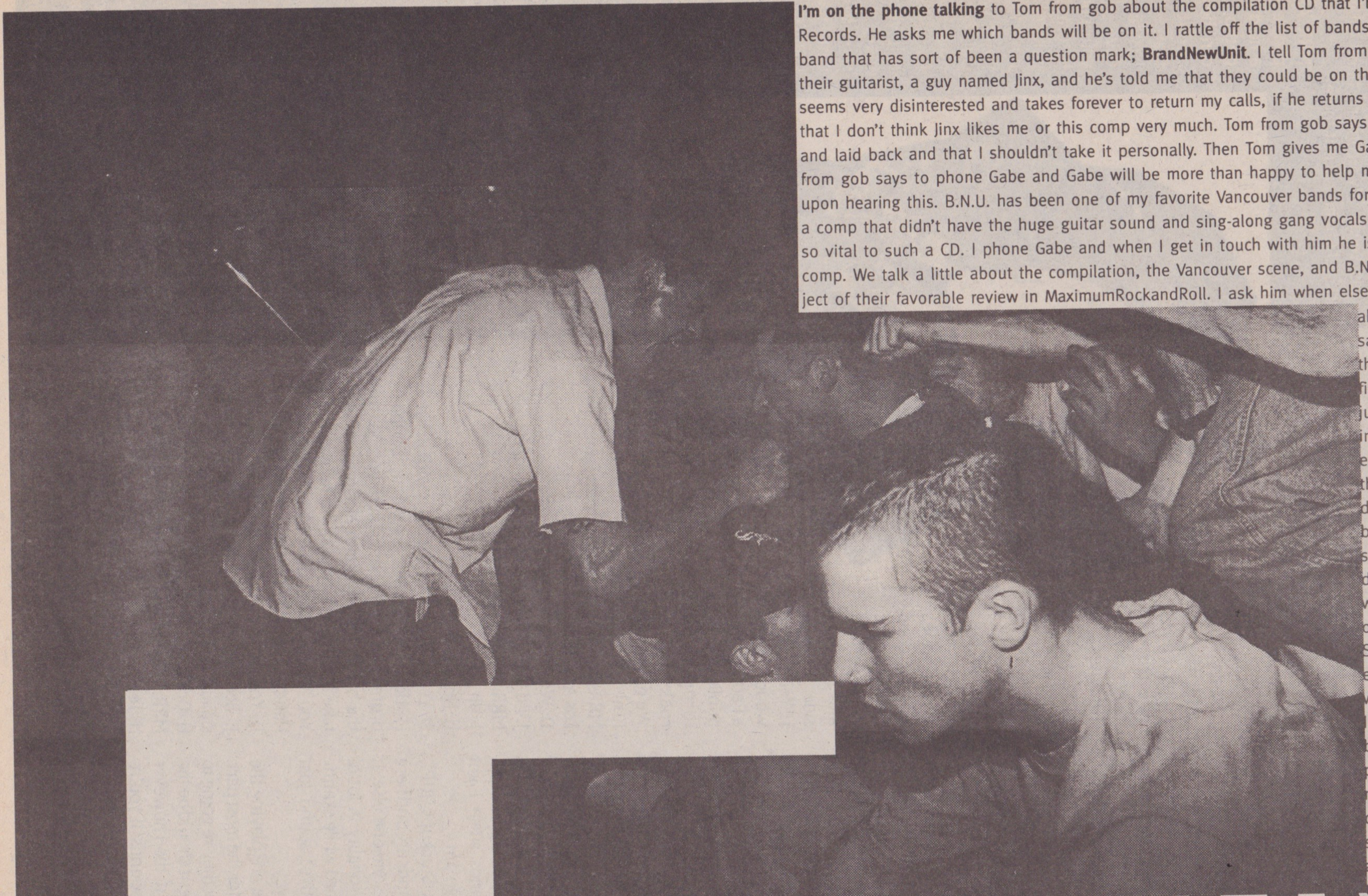
H: Thanks to all those who made it out on those cold, drunken nights!

D: Buy vinyl, support independent record labels and drink Schaefer Beer, might I add a fine purchase at $2.99 a 12 pack!

J: I support any beer.

Where to reach us: Fat Drunk & Stupid, 6651 Sueno #A2, Isla Vista, CA 93117. The 7" is available on Chapter 11 Records for $3.50 ppd, at PO Box 132, Sonoma, CA 95476.

BRANDNEWUNIT.



I'm on the phone talking to Tom from gob about the compilation CD that I'm helping put together for C.B. Records. He asks me which bands will be on it. I rattle off the list of bands I've got so far and come to one band that has sort of been a question mark; **BrandNewUnit**. I tell Tom from gob that I'd been in touch with their guitarist, a guy named Jinx, and he's told me that they could be on the comp. The problem is that Jinx seems very disinterested and takes forever to return my calls, if he returns them at all. I tell Tom from gob that I don't think Jinx likes me or this comp very much. Tom from gob says that Jinx is just really mellow and laid back and that I shouldn't take it personally. Then Tom gives me Gabe the drummer's number. Tom from gob says to phone Gabe and Gabe will be more than happy to help me with this comp. My spirits rise upon hearing this. B.N.U. has been one of my favorite Vancouver bands for a long time now. How could I do a comp that didn't have the huge guitar sound and sing-along gang vocals that would make Brand New Unit so vital to such a CD. I phone Gabe and when I get in touch with him he is very supportive in regard to the comp. We talk a little about the compilation, the Vancouver scene, and B.N.U., and we end up on the subject of their favorable review in MaximumRockandRoll. I ask him when else there has ever been anything about Brand New Unit in MRR. He says that the only other time they've been in MRR is when their first CD came out. I tell him that, judging by the quality of some the interviews in MRR, it seems pretty easy to get an interview. He says that all they need is someone to do the interview. Then there is a bit of a pause before one of us says anything. He asks if I want to do the interview and I say that I will. He tells me that he is putting on a show with SparkMarker and Strain at his house on the weekend and that I should come and we'll talk more about the interview. I miss the show on account of the bad weather and we talk on the phone later in the week. He asks me if Wednesday will be good to come down and do the interview. I say it will. We set a time to meet and hang-up. **The next time I see Gabe** he's sitting on a couch at his

place with the rest of BrandNewUnit. It's Wednesday and I'm a bit late. I apologize for being late and introduce myself to the band. They introduce themselves as Jinx (guitar), Gary (vocals), Ben (bass), and Gabe (drums). **We open the conversation** talking about B.N.U.'s first 7". It was released in 1992 shortly after they won a battle of the bands sponsored by local college radio station CITR. Using the studio time they won from the contest, B.N.U. released a CD on Excursion Records. They also contributed tracks to various compilations including "Wade-Free Vancouver", "Universal Choking Sound", and "Dead on the Road". Their new 7" is on HeartFirst Records from Germany. HeartFirst will also soon be releasing a 7"/ CD-EP for BranNewUnit. **B.N.U. has been a part of the Vancouver Punk scene** for as long as I've been going to shows here. Jinx and Gary met in 1986 and started jamming with Ben. When Ben went his separate way, Jinx and Gary, along with Eric from Strain, had a prominant band called HeadFirst even before they had B.N.U. Ben also played bass for Cat's Game. The first punk vinyl I bought after digging up my Dad's old record player out of the basement was B.N.U.'s 7" from '92. **MRR: How long before you guys put out that first 7" had you been together?** Jinx: Almost a year before that. Ben: Summer of '91 we started jamming. Jinx: But we didn't become a band until December. We didn't even have a name until...Gary: Christmas was our fist gig. **MRR: And that was with your old drummer too?** Gary: Yeah. **MRR: Why is he no longer a member of the band?** Jinx: There were a few reasons. One was that it seemed we were all kinda progressing towards Vancouver and he was the one that was never ever gonna leave the suburbs.

Another reason was personal. He just wasn't getting along with certain members of the group. (Looks at Gary.) **MRR: That shall remain nameless?** Jinx: Yeah. **MRR: I take it you're not gonna go into details.** Jinx: No. No details. It was a problem that had been going on since the band started and we just never dealt with it.

Gary: And, just, all of us decided that enough was enough. **MRR: So how did you hook up with Gabe?** Gabe: (Through) Rob and Kim from SparkMarker. I'd known them for years before and we were down at a show...Jinx: And our eyes met across the room.**(Laughter)** Gabe: Rob said that BrandNewUnit was looking for a drummer. I had just gotten into town. I'd been out of town for a few months up in Nelson, B.C. fighting forest-fires. I'd heard of B.N.U. and seen them before. Rob said they were really rad and then I got stoked on them after I got a tape off Jinx. Jinx: I took him for a beer at the Cambie. He had his drum sticks with him and some guy came up to him and said, "Hey, are you looking for a band?" and Gabe says, " Yeah I'm kinda drumming with a few people. I'm probably gonna be jamming with BrandNewUnit." and the guy goes, "Wow! I've heard of them." So that was kinda cool. **MRR: Are you guys always surprised when people have heard of you? On tour or stuff?** Gary: Totally Jinx: Especially when it was at the Cambie. Gabe: Especially when it was in Europe. When Jinx and I went to Europe on tour with Strain some guy saw this (pointing to B.N.U. tattoo inside right forearm) and came up to me and goes, "You're in BrandNewUnit?!" He's shaking my hand and stuff. I was blown away. Promoters and stuff were even stoked on us. They were like, "We would rather have had BrandNewUnit than Strain!" And we're like, "What!?" Strain had played awesomely.

Gary: It's weird being on the inside. You don't really know how your band is doing because all your friends already know who you are. Do you know what I mean? **MRR: Yeah. It's hard to gauge your popularity.** Despite the fact that they contirbuted a track to a major label (A&M) distibuted comp ("Dead on the Road"), B.N.U. feels that a good indie is better than a major label. "Just businessmen who don't care about music or people." is the sentiment shared by the band members. After having seen bands jump from independents to majors Gabe notes, "For some bands it's like signing their death warrant." **When asked what the difference** between the scene now and the scene when they started is, Gary replies, "When I was younger, kids' source was magazines like MRR and Flipside and small fanzines. Today kids seem more interested in MTV and Details and whoever has the money like Fat (Wreck Chords) and Epitaph (Records)." Jinx maintains that there is still an underground scene. "The difference is that back then all there was was the underground. You did music because of punk rock. There wasn't a chance in hell (that) you'd make a million dollars. Today kids do it because they say they like punk, but now there might be a chance that you'll make a million dollars. You don't know. You can't judge a band as easily anymore." **In Vancouver today** it is very difficult to find a good all ages show. Touring bands are forced to play licensed events. Shows like Swingin' Utters/A.F.I. and Shelter played to audiences 19 and older when they came through town. Gary says, "It's easier to find a promoter to set you up at the (Town) Pump than it is to find a kid who'll rent a hall." The scene is controlled by acts who have money. 1000 kids paid 16-19 dollars each to see NoFX at a venue that is normally 19 and up. (It sold out in a day and a half. Scalpers were getting $90 per ticket.) Jinx figures that kids would come see local bands play a small venue, but noone has the money to put big ads in the paper and reach the suburban kids who would come to the shows. Jinx says that when B.N.U. used to put on shows they'd have trouble with cops shutting them down. "We drew a crowd that was a little rambunctious." **Alas, the cause seems all but lost.** Enter Gabe: Our Savior. Gabe has vowed to do all-ages shows as regularly as finances (and talent) permit. He has only done two shows so far, but they went well enough to encourage him to get a larger space and plan his next show. (The second of the two shows sold-out.) The general feeling is that the band would rather do all-ages shows. "Kids seem more into it. People at bars seem dead.", says Gabe. Ben agrees, "At a bar you can never tell whether people came to see the band or came to get drunk. Chances are they're there to pick up the girls. That's the most disappointing thing; It doesn't matter whether it's you or any other band up there." Touring bands who want to play all-ages shows should get in touch with Gabe at (604) xxx-xxxx. **People interested in contacting the band can write to:** *BrandNewUnit, 2360 Windsor Street, Vancouver, B.C. V5T-3Z5, Canada. All B.N.U. releases (including stuff on HeartFirst) are available in North America by writing: Excursion Records, PO Box 20224, Seattle, WA. 98102. Overseas write: HeartFirst Records, Bockhstr. 39, 10967 Berlin, Germany, or: HeartFirst Japan, 2-408 2-18-1 Yoshinocho, Omiyashi, Saitama 330, Japan.*

The first time I ever saw the Death Wish Kids I knew that I had seen what should be the future of punk. This is not another dumb band your friends are in or another blatent rip off of something else, all too recent. The Death Wish Kids are the band that you won't forget seeing, and will go to see every time they come around. This interview was conducted on March 9th, 1996 in the Pete's basement in Reno, NV. by Freud Reia.

DEATH WISH KIDS

MRR: Why do you hate Seattle so much yet still continue to live there?

Dan: It used to be a lot worse..

Derek: Dude, I don't..

MRR: You certainly talk a lot of shit about it.

Derek: Drum Circles.

Dan: Patchouili, Chong, little kittys and flowers. It's getting so much better actually.

Sterling: There are more kids getting into it, the shows are actually getting pretty cool. It gets completely of of hand and it's fun. kids don't stand against the wall like they used to. They're not just being entertained.

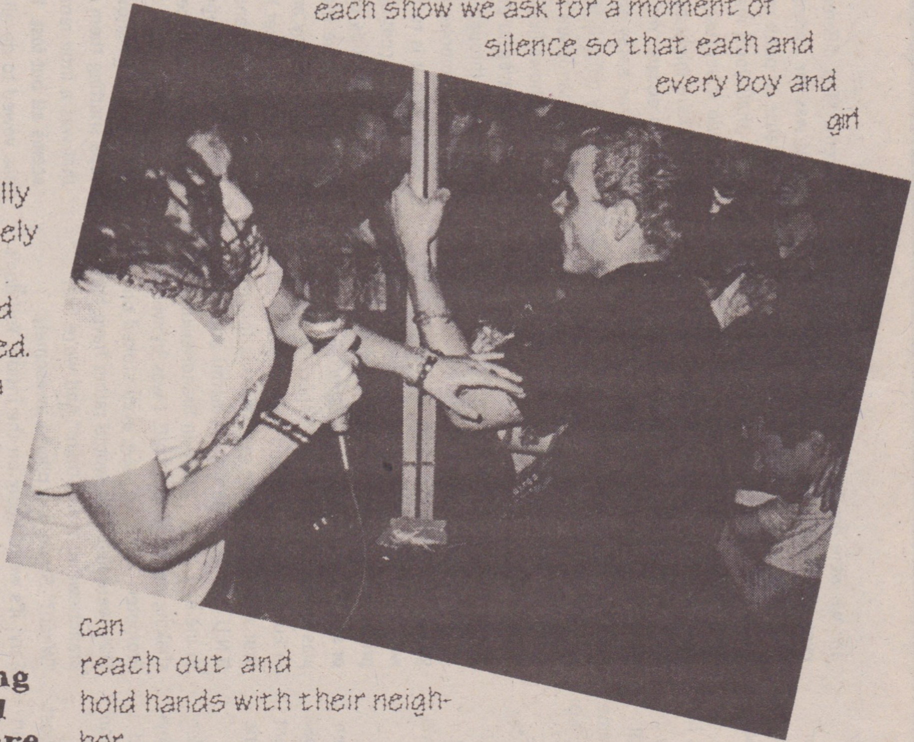
Derek: It wasn't even like that a couple of months ago.

Dan: 6 months ago, there was that whole segregated scene thing. There are a lot more mixed bills now.

MRR: I know you used to have a lot of problems with touring bands playing only 21 and up shows, are those even the bands that you care about?

Sterling: There are a lot of problems, there's no steady all ages venue so most shows have to be house shows, despite the size of the town, there's still a small scene. It all falls apart when the Anarcho bands only play with Anarcho bands, the emo bands only play with emo bands and so on...

Derek: Unity dude, we're all about that. Before each show we ask for a moment of silence so that each and every boy and girl can reach out and hold hands with their neighbor.



Andrea: Then we pass out the sage.

Dan: When we started this band, we said, "lyrics don't matter, music don't matter, working for the kids and scene unity is all that matters".

MRR: One big hippy family.

Derek: Hey, You're harshing my mellow, bra.

MRR: You seem to be more into interaction and confrontation with the crowd than most bands.

Derek: It's an entirely preplanned thing.

Andrea: And we're working on some new stunts, in the

pursuit of scene unity.

Dan: There's this one we haven't finished yet called "We the Sheeple" where we leap off each others shoulders into the crowd in an effort to stop the spread of mindless consumerism... really though, it makes you feel stupid and, it sucks to just stand there and watch people look at you.

Sterling: Giving them something more important to do like...running for their life.

Dan: Basically, it's either move, leave or...

MRR: We will mosh you?

Dan: Exactly, we will fucking mosh you and you'll end up in the Slambulance.

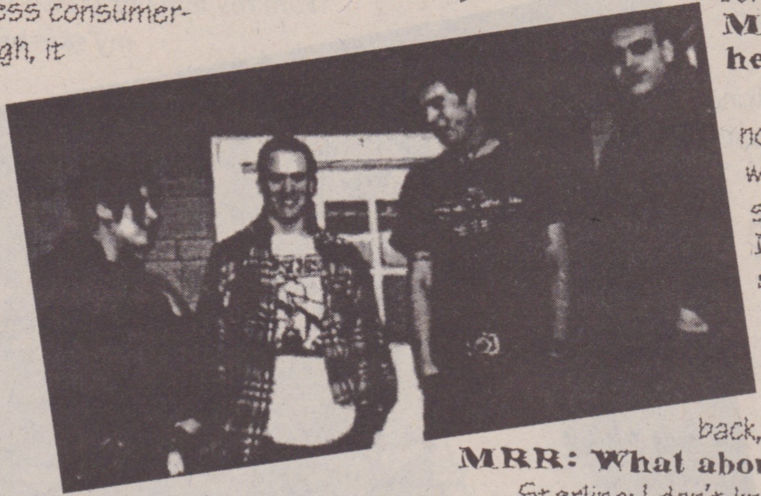
Andrea: Fucking boot party on your head.

MRR: You've had some problems with people making ridiculous little comments to you when you play.

Derek: Last time we were out we played in Reno with a band called the Mudsharks and they had something rad to say, "Yeah we used to play frat parties but we got tired of playing for a bunch of frat faggots, not that there's anything wrong with frats".

Sterling: And Andrea actually said something about some shinheads beating up some queer friends of ours...

Andrea: Our friends were on tour and they were playing in Missoula, Montana at this party and these skinheads were there and were totally into them until they found out that they were gay and waited until after the show and just beat the shit out of them. So I said something about that before we played this song that was actually about Nazi Skinheads, the skinheads that were here walked out and were saying like "fuck you" or something else real smart.



MRR: That happened here?

Andrea: Right here in Reno, but now I'm not worried because when we went to Tijuana, I snuck back some brass knuckles in my pants.

MRR: Brandon had a special technique for that.

Brandon: They were my special little cock ring, it hurt a bit though. When we were walking back, I was getting pretty excited.

MRR: What about "The Doughnut Guy"?

Sterling: I don't know if I should spoil this one but, there's this Speed-freak guy at "The Jelly Donut" in Grant's Pass Oregon.

Dan: Keeping in mind this guy works from 6 to 7 days a week. From 9 at night to 5 in the morning and he's been doing it for fucking years upon end, 11 I believe. So if you're from out of town and go in there, he will completely hook you up. He likes the kids and whatever, used to be a punk and is really excited when bands come through there and what-not. He used to roadie for the metal band out of LA "Rockzilla".

Sterling: "That's back in the days when I was doing a lot of speed I had like one eyebrow, half a mustache".

Dan: Back in those days...

MRR: What about the the Bakersfield bar experience...

Derek: No, no this wasn't in Bakersfield, this was in Riverside or Redlands or whatever. Me, you (MRR), and Dan.

Dan: Let's name some names.

Derek: Annie? Annie and Michael. Michael that used to play harmonica in Bruce Willis' Band...

MRR: He never said he used to play in the band.

Dan: Like in other words he just saw Bruce walking down the street and ran up to him. "Dude listen to the sound of my Harp"...This is the guy that asked Freud if he was Aryan and then said he was moving to Idaho.

Derek: That was all later first, while you two were having an emo moment and whining about you love life, I look over and she's giving him a fucking hand job under the bar. So after a minute or so, she notices that I'm

➡

watching and looks over and starts talking to me.

Dan: Wait a minute, when did this happen.

Derek: She said that they were "just being sexual". Then he said that she was his best friend and like his sister. That's when she started stroking my leg when she was talking to me and turns to Michael and said like "you don't fuck your sister".

Dan: Then she said that here favorite band was Adam Ant, and that's when I realized that I wanted to be her date for the evening. That's when Andrea comes in and was super pissed because we were all fucked up and they had been waiting for like an hour. That's when we went to the Naked Aggression house and went around smashing TV's.

Derek: No, no, that's when we fucking moshed the TVTV$.

MRR: You're always completely fucking yourself up like just about every time I see you you re bleeding.

Dan: It used to be worse but yeah this times pretty bad.

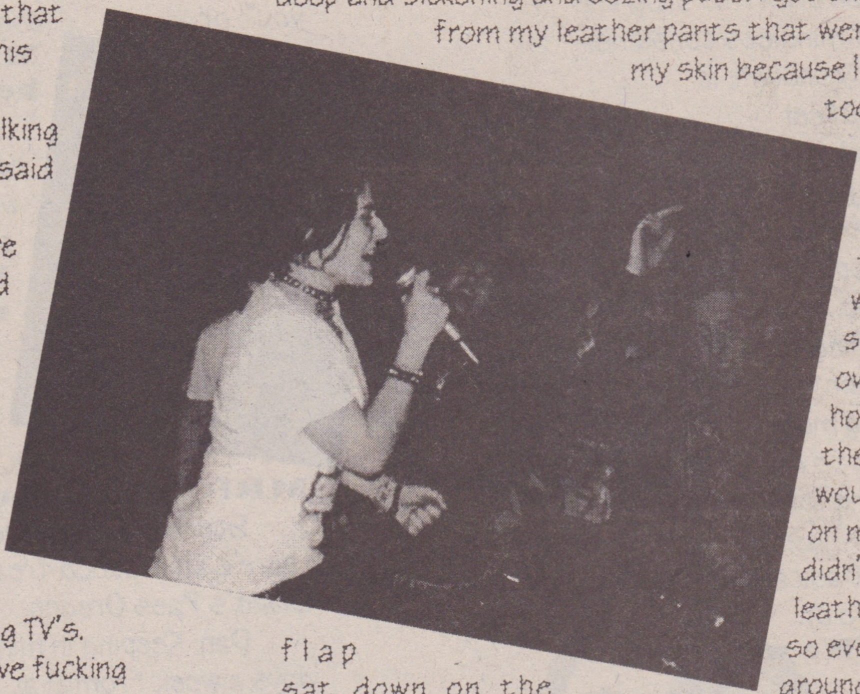
MRR: You look like you have a leech on your arm.

Dan: It's only blood poisoning.

Derek: You look like a creature out of Evil Dead 2 man, I mean your arm is rebelling against your body and trying to take over your soul. One of his veins just turned purple and started crawling it's way up his arm from this scar here.

Dan: And at that point I realized there was something wrong. At least I got to the hospital and got off free this time. Last time I got a Staph infection which had to be a million times worse. It was like I was in the war... (You know, the big war between the people and the pigs man, when we all smash the state and take what's ours, dude)...and there was no help in sight.

Derek: I walked in and Dan was sitting on the couch and looking at his arms and, his arms and legs were just covered by sores. they were big red crusty ones and I was like, "Dan, what's wrong man?" and he just looked at me and was so sad and just like "I don't know what's wrong" He had these puppy dog eyes.



Dan: I had all these cuts and they were gross and deep and sickening and oozing puss. I got the infection from my leather pants that were chaffing my skin because I never took the off. And, they would get holes in them so I would just spray paint over the holes and the paint would just be on my leg and I didn't have my leather butt flap so every time I sat down on the ground I'd just get real dirty when we were "spangeing" to get money to stay in hotels. But now that I have a doctorate in Rock, I mean, I'm hurting myself a lot less.

Andrea: He's a Rockologist.

Dan: I had a scholarship so I went to Evergreen and told them that I need to learn to rock and they took care of me. I studied under Carlos Santana, who never by the way, fucks himself up. One thing they taught me at school is how to make your patches look dirty and stained without actually being dirty. You can't rub them in the mud cause it'll cake so...

Andrea: So you rub coffee grounds into them, then you can still see the designs through the coffee. Oh hey, don't forget I'd like for you as the last comment to put in the interview that the Criminals are all Baberaham Lincons.

MRR: Sure Andrea, just for you.

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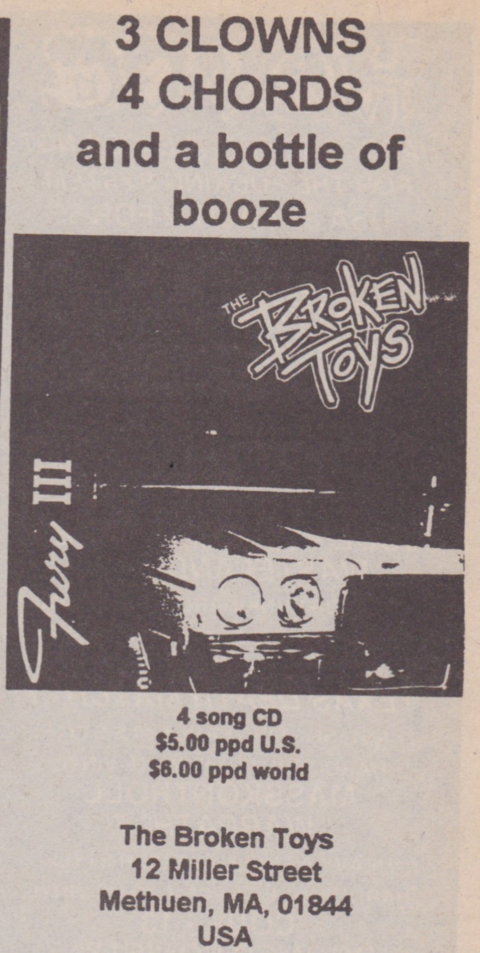
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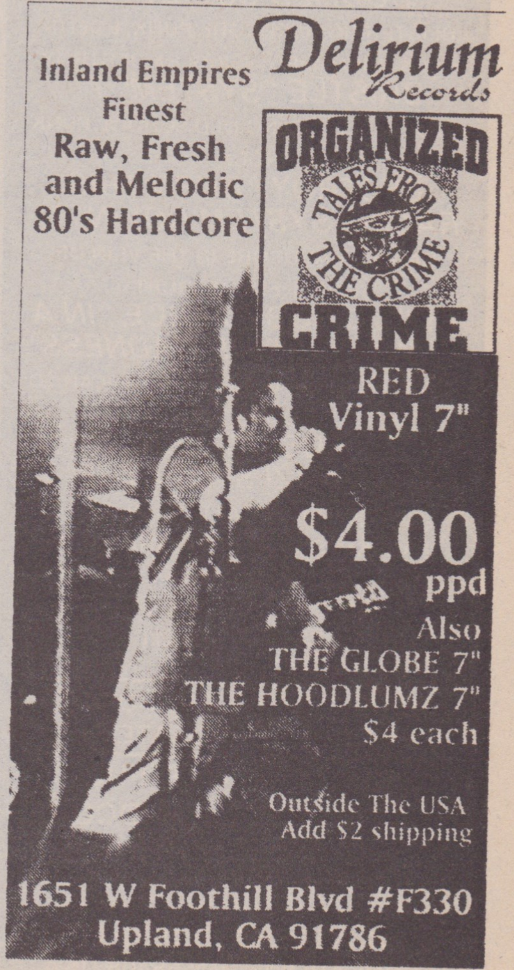
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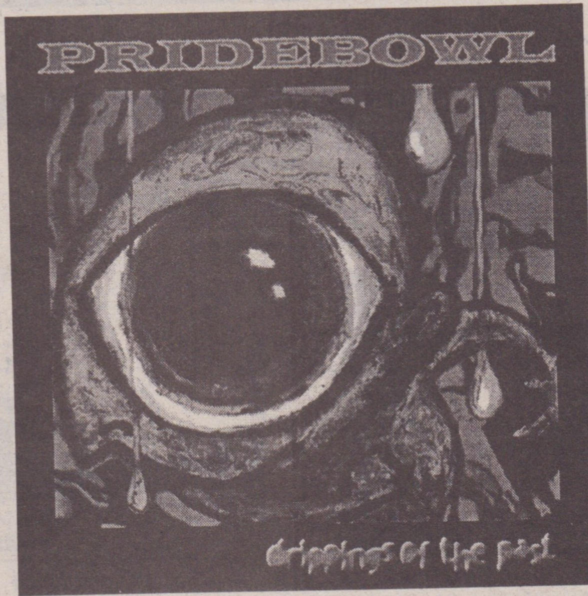

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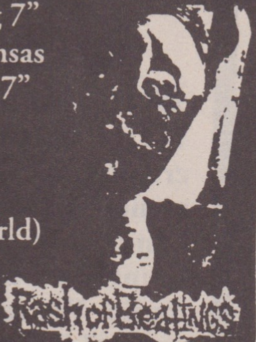

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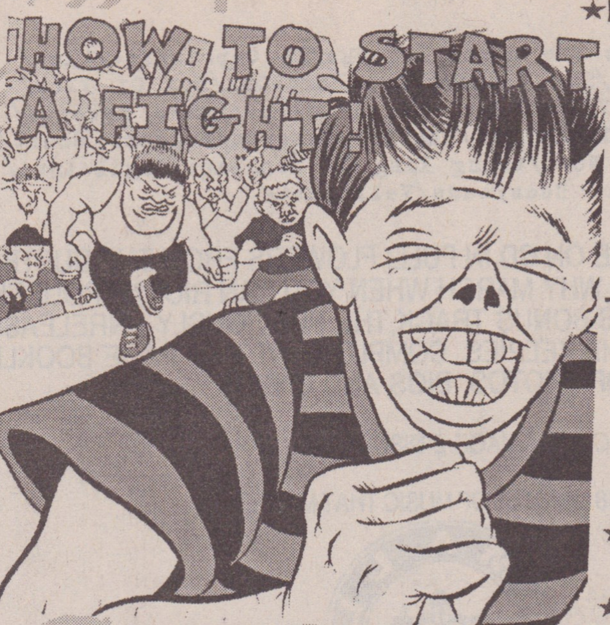

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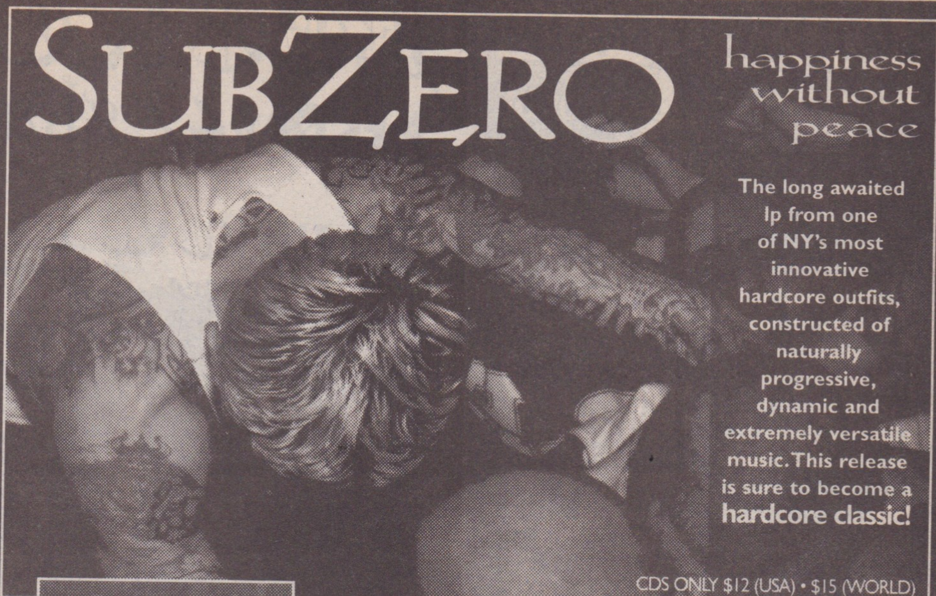

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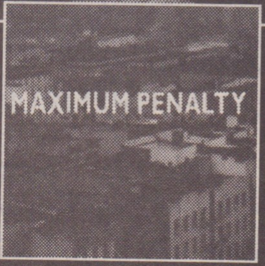

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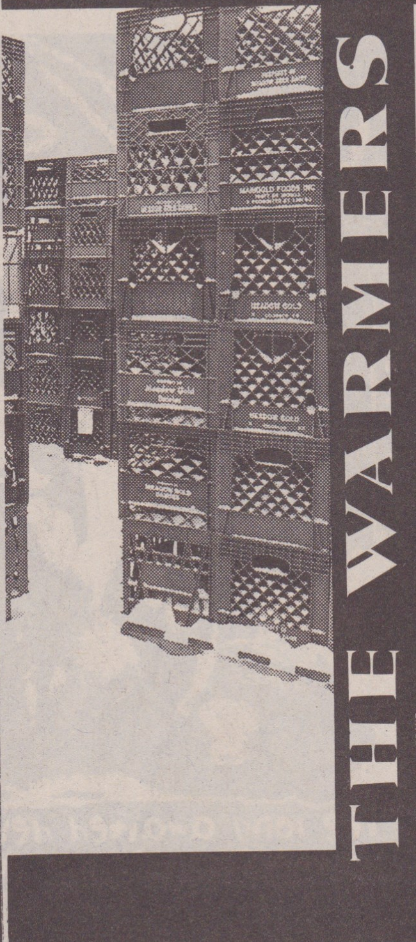

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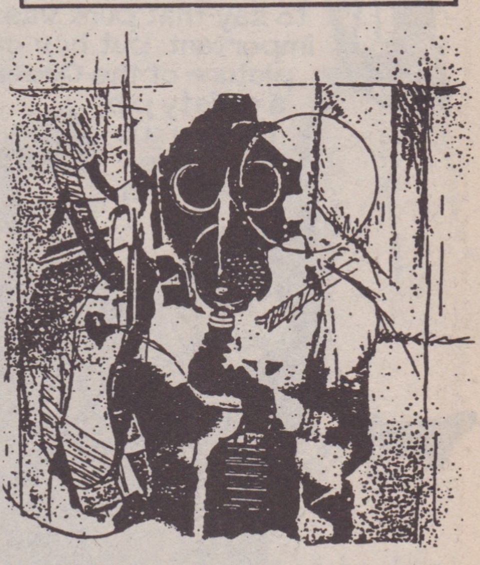

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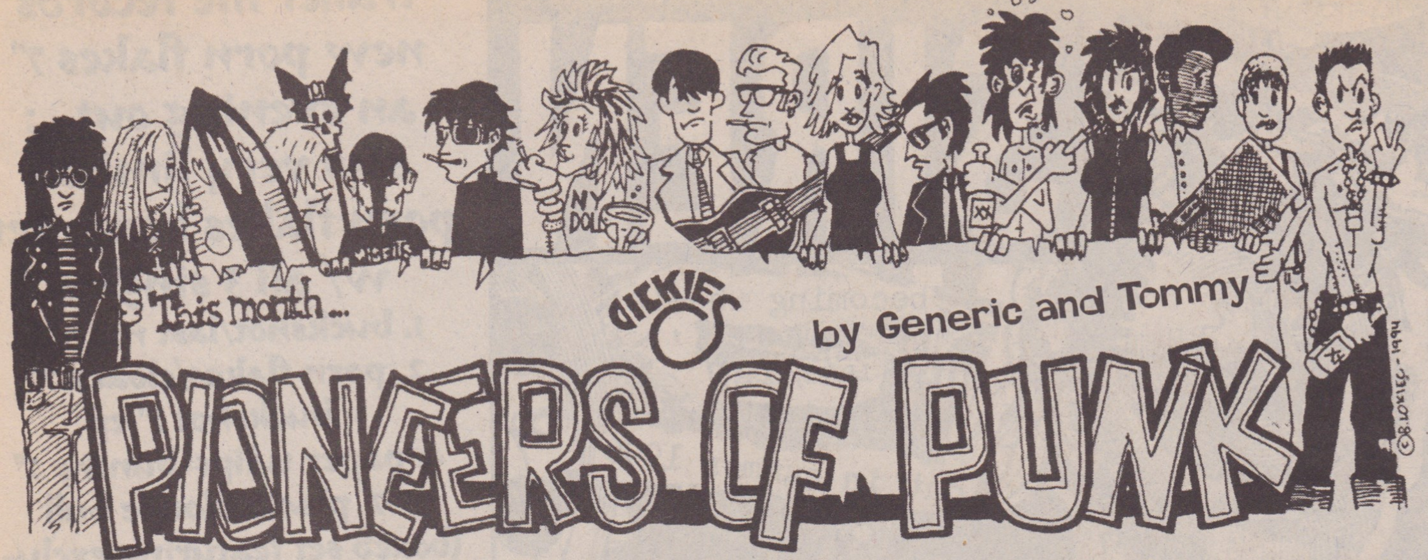
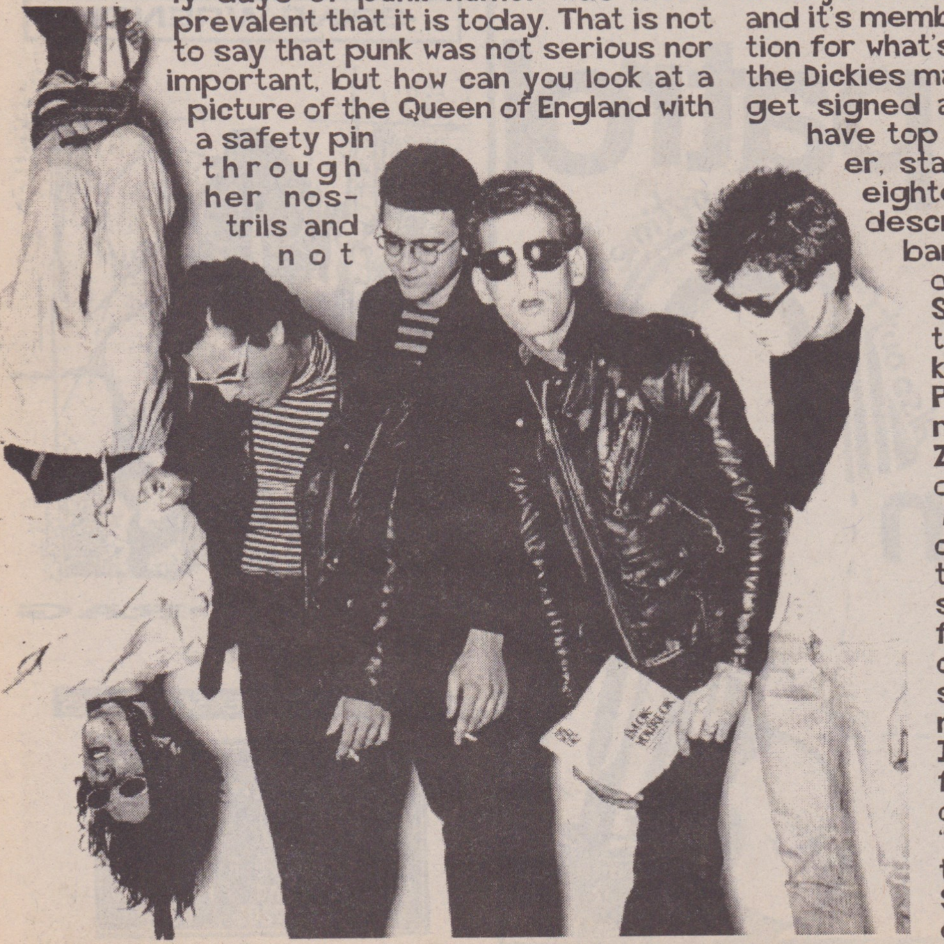


PIONEERS OF PUNK

Imagine Archie Bell, Shaggy, and Alfred E. Newman being friends, living in California, and playing music together. And, oh yeah, what if they were junkies? Well maybe cartoons cannot take drugs and form bands (then explain the Ramones), but if cartoons were to be drawn by themselves and allowed freedom of choice, no doubt the band they would form, would be "the Dickies". It seems to me that too many people and bands today, have lost their sense of humor. It's like they are so angry all the time that they have even forgotten why they are so angry, which in itself is pretty comical. In the early days of punk humor was more prevalent that it is today. That is not to say that punk was not serious nor important, but how can you look at a picture of the Queen of England with a safety pin through her nostrils and not laugh? I'm not making a blanket statement about old school - new school, so lighten up, besides, you are just proving my point.



Popular music in the late seventies was very funny, I mean Supertramp, Peter Frampton, and that whole Saturday Night Fever thing are down right silly. Unfortunately their music is intolerable to listen to. Enter the Dickies, once described as "the highest paid cover band", who self admittedly have spent all their earnings on drugs and twinkies. The Dickies' original line up was Leonard Grave Phillips on vocals, Karlos Kabellero on drums, Stan Lee on guitar, Chuck Wagon on keyboards, and Billy Club on bass. The band's and it's member's monikers give a good indication for what's in store. Coming out of California the Dickies managed to tour the US and Europe, get signed and dropped from major labels, have top ten hits, change punk rock forever, stay fucked up, and all for the last eighteen years!! The Dickies earned the description of the highest paid cover band by including many rock standards in their albums and live sets. Sure they have done great things to many great songs like the Monkees' "She" and the Quick's " Pretty Please Me", but they have also made respectable listening out of Led Zepplin's "Communication Breakdown" and the theme song to "Hair". Musically, the Dickies are kind of odd. Individually they are among the best musicians around. Their songs are clever, quirky, catchy and fucking funny. They are not afraid of anything. They add keyboards, saxophones, toy pianos, plastic penis squeeze toys, and it all works. In my opinion the Dickies were the first hardcore band. They never indulged in one area of music, but "Curb Job" and "Mental Ward" from their first album, " The Incredible Shrinking Dickies" are certain proof of Hardcore origin.

The Dickies were originally called Jerry's Kids, and were sort of a blues-jazz group. In 1977, after seeing the Damned play in San Francisco, they were reborn into punkdom as the Dickies. Some say the Dickies were cashing in on the ever growing punk scene and the Damned's take from the San Francisco show was their true inspiration. Six months later the Dickies were signed to A&M records, becoming the first American punk group to be signed to a major. The Dickies released a bunch of singles on colored vinyl, which sold well. Their biggest success was in England where they sold over a million records and their cover of the Banana Splits theme song went to number five on the pop charts.

One of the things that surprises me the most about the Dickies is that they are almost always overlooked. Whenever there is some kind of lame attempt to do a history of punk, (usually by Rolling Stone or MTV, real cheesy), it seems they go from Sex Pistols, Clash, Ramones, right into New Wave. I know there are a lot of great bands that are left alone by these shitty publications, but for some reason it bothers me, after all the Dickie's have had top ten hits!! The same can be said about the Damned! An interesting note about guitarist, Stan Lee, who besides being a Marc Bolan look-a-like, also owns Iggy Pop's leather jacket. The one Iggy is wearing on "Raw Power". Also, original keyboardist Chuck Wagon committed suicide in 1981, and had a solo EP.

Dickie's songs are not cliche, however, they do use cliches. Lyrically and musically they do not confine themselves, with song topics ranging from revenge, goofy love/lust, to what if my penis could talk?, the Dickies are not your typical band. Even in the way they look. It seems in every aspect of the Dickies there is no escaping that urgent silliness. Nonetheless the Dickies play some great music. I strongly recommend that everyone have at least a copy of "The Incredible Shrinking Dickies", their first full-length album.

The Dickies are still together, on and off for the last eighteen years, they still manage to put out records from time to time. The Dickies line-ups have changed over the years. However, the Dickies are more about being a band than individual players. Stan and Leonard have been in every version of the Dickies. And their new stuff is not some bullshit from a bunch of has-beens, it is actually good. The Dickies still occasionally tour, and again their shows are still fucking great, not a mellowed out version of a band that used to be cool. Well, the Dickie's is a goofy band, and maybe their original inspiration was the Damned's take, but filthy lucre is nothing new. Anyhow, the Dickies have stood the test of time. Perhaps all the dope and twinkies have kept these maniacs preserved. After all these years the Dickies are still coming!!

Here's a discography of the Dickies albums. They do have some others including their newest "Idiot Savant".

"Paranoid" 10" 1978
"The Incredible Shrinking Dickies" LP 1979
"Dawn of the Dickies" LP 1979
"Stukas Over Disneyland" 12" 1984
"We Aren't the World" 2xLP 1985
"Killer Klowns From Outer Space" LP 1989
"Second Coming" LP 1989
"Great Dictations, The Definitive Dickies Collection" LP 1989
"Locked n Loaded" LP 1991

And here is a list of 7" and 10" vinyl as well. Some of these are bootlegs.

"Eve Of Destruction" 1978
"Give It Back" 1978
"Paranoid" 1978
"Nights In White Satin" 1979
"Silent Night" 1979
"Banana Splits" 1979
"Fan Mail" 1979
"Manny, Moe And Jack" 1979
"Gigantor" 1980
"Attack Of The 50 Ft Dickies" 1988
"Out Of Sight, Out Of Mind" 1989
"Dawn Of The Out-takes" 1989
"Unsafe Sex Vol 1" 1989
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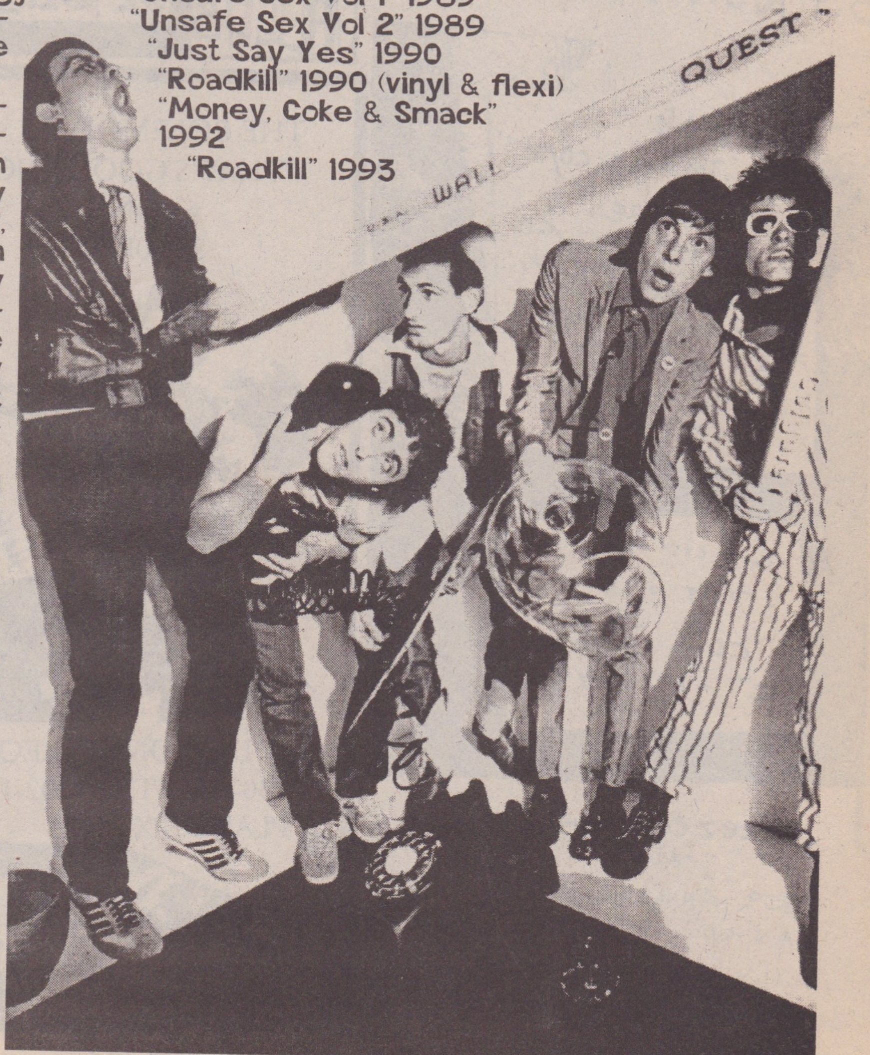
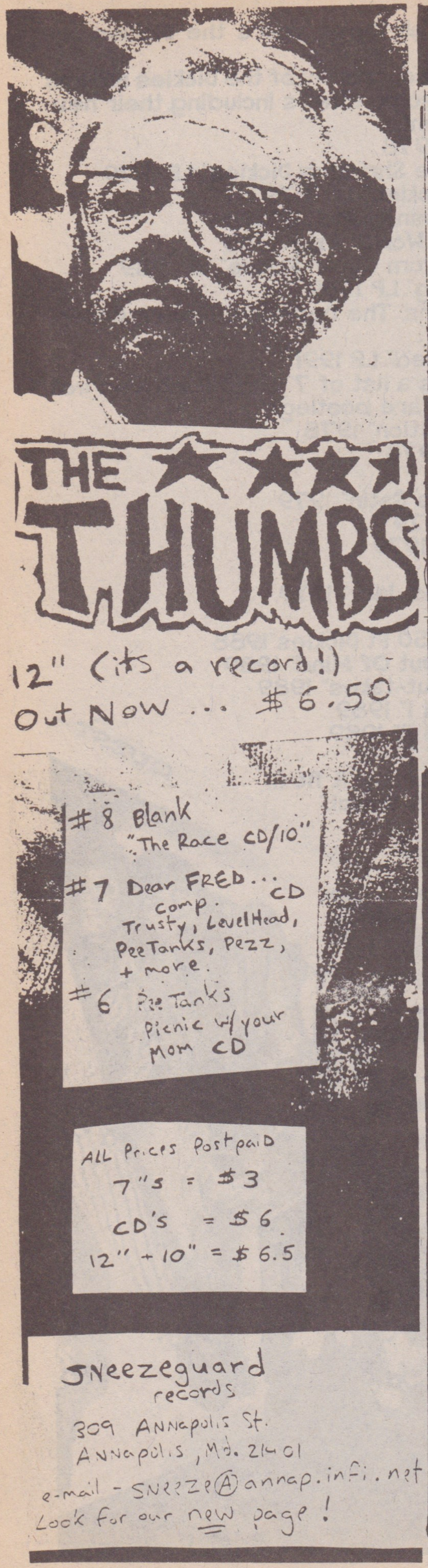
"Just Say Yes" 1990
"Roadkill" 1990 (vinyl & flexi)
"Money, Coke & Smack" 1992
"Roadkill" 1993

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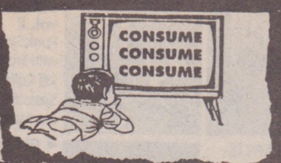

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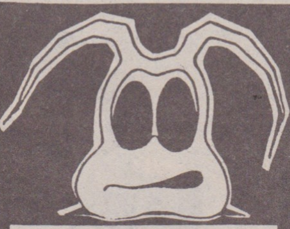

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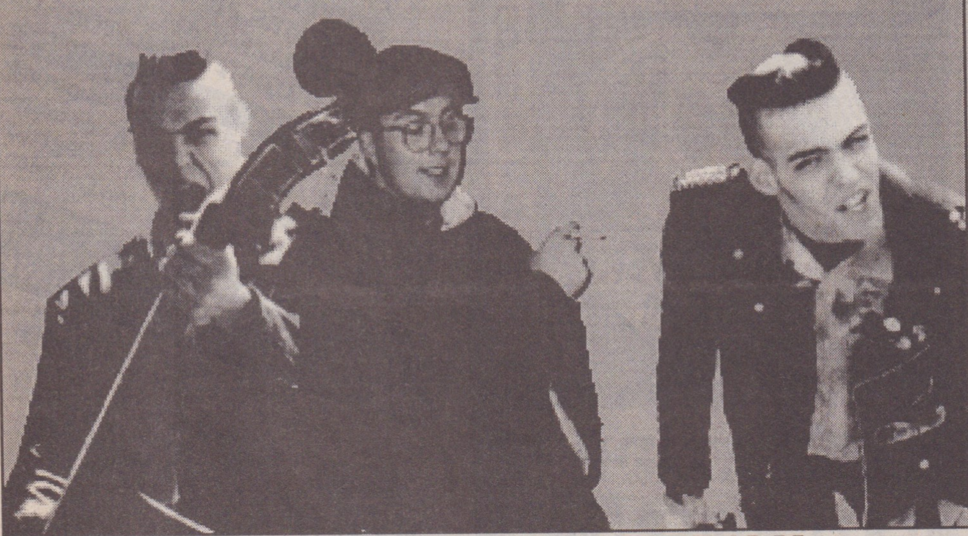

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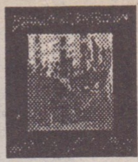

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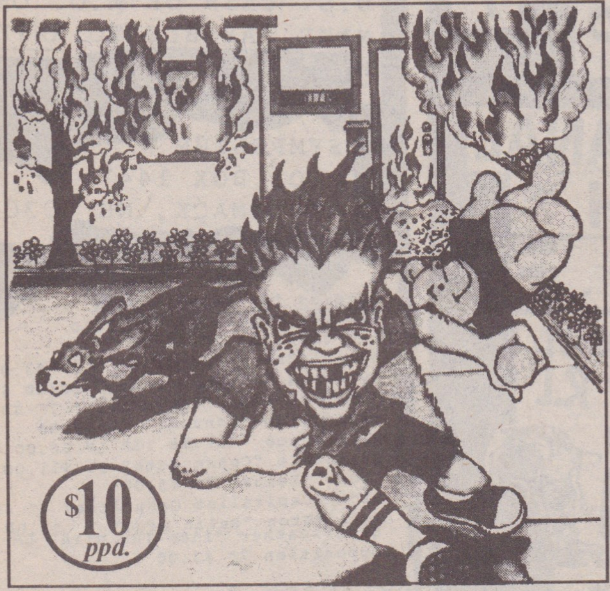

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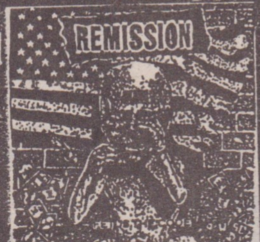

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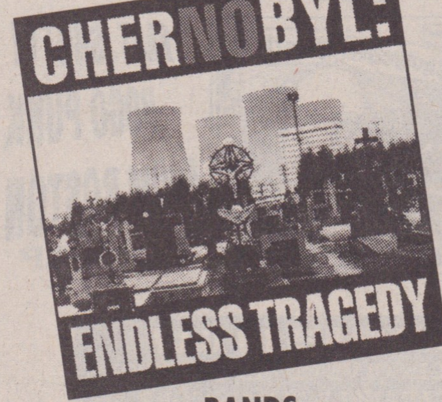

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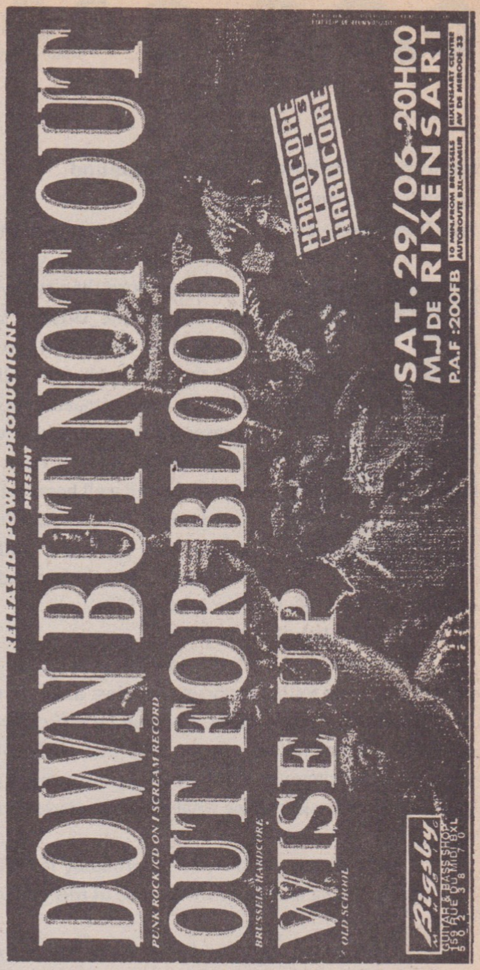
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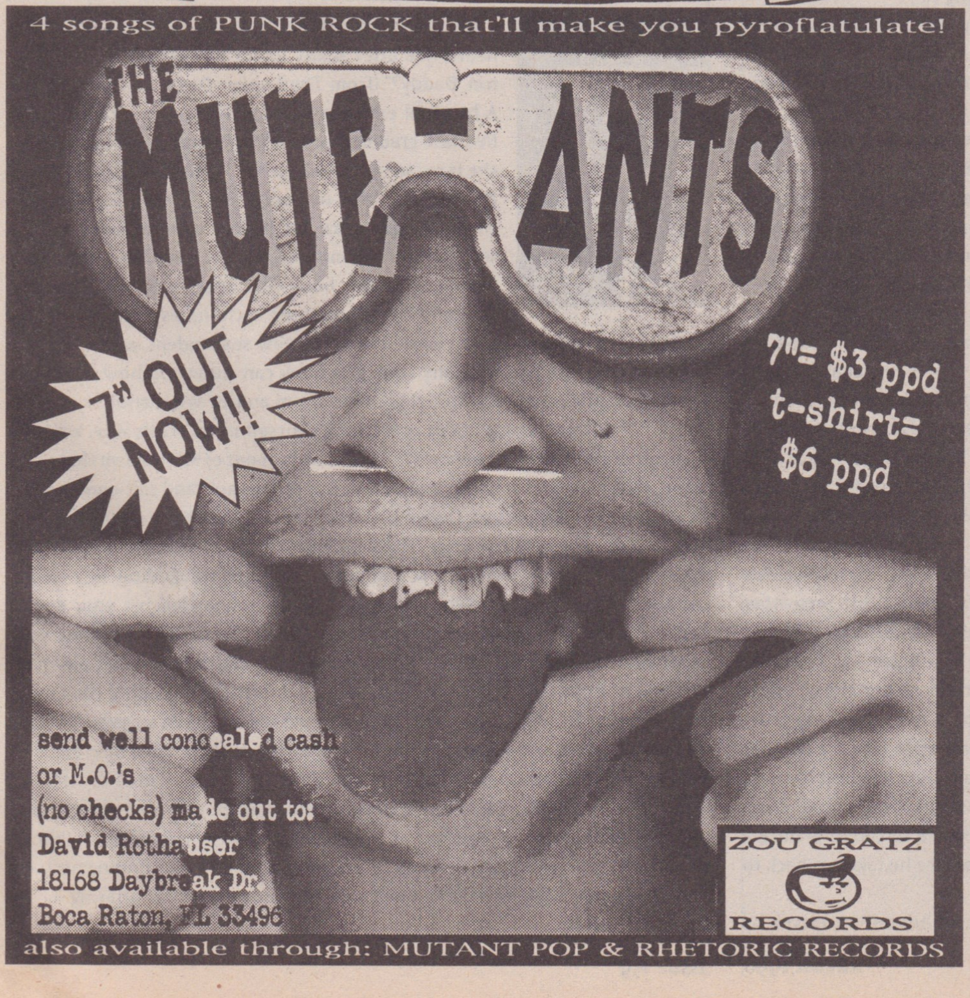
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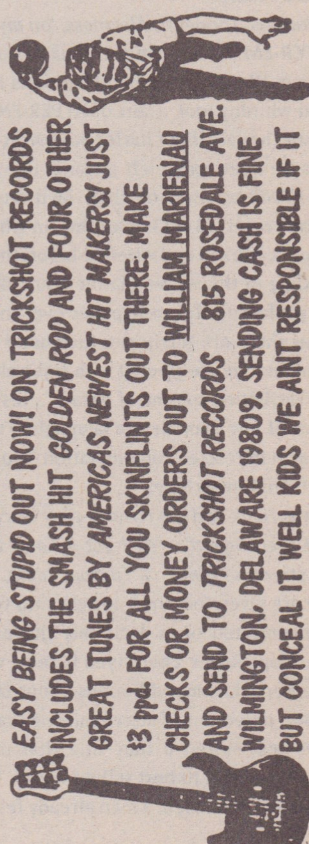
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Spinning Off Bukowski • Steve Richmond
141 pages • no cover price
Sun Dog Press • 22058 Cumberland Drive • Northville • MI • 48167

So it's been more than two years since the man Steve Richmond calls the "Greatest Literature Maker on Earth" left just that: Earth. Well you can watch the presses begin their feverish roll, folks, because we're in the midst of a literary maelstrom. I don't think it would be unreasonable to assume that we will be inundated with the Bukowski ouevre from here on into the next millennium and well beyond (rightly so in some circles) considering the impact the guy's had on the "disassociated," "bruised," and "forlorn" the world over. Never mind the fact that a buddy of mine just yesterday espied a bevy of Buk titles in fucking SFO!

"Viva Bukowski!" Right?

Perhaps. And I say this in deference to any other aspiring Bukowski pundit out there toiling away on the latest addition to the Bukowski Pool.

Cynical you say? Sure. It would be difficult to keep it down with this book. But before I unleash, let me offer this one bit of sympathy: I can see how someone like Richmond would get off—spend some 20 plus years with as reputed a writer as Bukowski and see what type of swim you would take in the anecdotal pool.

If Richmond could write I'd probably lay off some. But he can't, so I find myself having to endure the license of this endeavor in eliciting trash like this:

I look to my right and Buk is hurrying hurrying to my car-me-he is still in cooler shadows-grey and gray and grey too-shadows.

There's more:

Emotions, Thoughts, Alertness, 'on my toes feelings,' all intensified and sort of HYPER-ENED when I'm with Bukowski.

This is all early on, when Richmond hasn't yet sunk to the marginally envious and whining fool, a sort of HYPER-ENED idiot who can't seem to come to terms with the fact that Charles Bukowski had talent and when he got rich and famous he irrevocably left pedants like Richmond and Neeli Cherkovski (author of *HANK*) to chew on their own crumbs for awhile. Shit, Richmond could've easily reverted to Chapter One, in which he metaphorically introduces the naked, pock marked and wizened-before-his-years Bukowski and came away with an inkling of the writer's latter years. Bemoan nothing, Steve. Didn't his acclimated preference for newspaper over the clean sheets reveal anything?

Thus there are territories Richmond is nowhere near ready to enter. Too often, in fact, we are greeted with ambivalent passages that excel in nothing more than vacillating spasms of gaga ("...his face is beautiful, particularly in the soft glow of low to moderate lamplight. I'm catching the greatest literature maker on Earth in relaxed contemplation.") to jealously laden prose that comes off with defeated hyperbole:

It was Hank and the crowd—they were all as one. I was the unglue that didn't hold them together so I got up-and walked/slipped out. I remember hitting the street, so quiet... a Tuesday night, and I could finally BREATHE.

We are given too much insight into too little of a brain... Richmond's. Had he concentrated on a decisively thorough outline rather than culling inspiration from Roger Ebert (you'll see), we might have something truly worthwhile here. Richmond bounds about in a mosaic style which I liked at first, but soon opted out of after realizing that a strong chronological formula might have best suited a time-line that manifests Bukowski's rise from underground demigod to best selling writer. Instead we're forced to endure a moping protege succumbed, a man already festering before he takes us back to 1967.

I was invariably left to believe that Richmond set himself up, driven by masochistic tendencies that only begin to abate once Buk is a dead man and the English film crew enters his home, gives him two bones for the interview then splits leaving him feeling, "...giddy for a good ten hours after they left." Only now does Richmond feel the sort of satisfaction he believes he deserves for being the celebrated sidekick with a book coming out. Sounds all too familiar these days.

A somewhat glooming Richmond aside, there are passages in this book that do serve the purpose of true insight and enlightening work.

Richmond's account of Bukowski's work space is a pretty laudable piece of historic acumen. Where he falters in his descriptive capacity, however, the editors pick it back up with the insertion of a drawing, or "map" of the De Longpre digs. Kinda weird, but ultimately necessary I suppose.

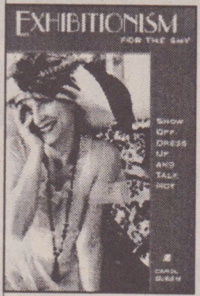
Also worthwhile is a passage early on in Chapter Two in which Richmond, goaded by two literary types, meets Henry Miller while he was rotting away in Pacific Palisades, a grizzled old shit with a surprisingly gracious demeanor once a young Richmond stammers his peace.

But all told, I'm forced to let the author of this book make his own assertion:

To me now... he hasn't changed in so far as he's Earth's finest literary communicator. That's fact. Not flattery. Not me going gaga over Hank. Take it or leave it— you will anyway.

I have. It's your turn now. — P.C. Simonelli

Exhibitionism For the Shy • Carol Queen
239 pages • $12.50
Down There Press • 938 Howard Street #101 • San Francisco • CA • 94103



I have read everything Carol has written since I first heard her utter sexily under her breath, "Can I come too, Daddy?" (from *The Leather Daddy and the Femme*). A bisexual enthusiast and activist, a San Francisco Sex Institute graduate and a fellow women's erotica writer... she is my sex goddess! But her latest book, *Exhibitionism For the Shy*, was obviously not written for someone with my experience and history with sexuality and the sex culture. My mistake. There's nothing technically wrong with the book, it's entertaining, funny and contains lots of exercises, techniques and tips. But, it's written for beginners. So if you're a budding new sex student, an introverted librarian or just a painfully shy soul, this book can show you how to release your full erotic potential through exhibitionism and/or voyeurism.

"Exhibitionism is about presenting yourself in an erotic way, whether through dress, speech or behavior. This book is about exhibitionism that turns us on, that makes us feel hot and erotic, full of pleasure and self-confidence." As a recovering shy person, Queen believes that everyone has a sexual persona, a source of pure erotic energy. The beginning chapters describe in detail the many steps that are necessary to facilitate this sexual awakening. Key factors include: recognizing yourself as a sexual being, acknowledging your sexual history, identifying what turns you on (and what doesn't), and valuing your own sexual satisfaction by learning to masturbate and focus on self pleasure. The rest of book describes how to go about exploring and shaping your inner exhibitionist. To help you with inspiration and ideas, Queen suggests viewing and reading porn and frequenting sex shops and peep shows. She then explains how and why to masturbate, how to talk dirty and which words to use, and how to explore erotic roles to play alone or with a lover. She offers suggestions about how to show off, dressed or undressed, in any environment, public or private and still be in total control. Queen ends with hints for finding partners and places that cater to exhibitionists and voyeurs, as well as offering advice for sex workers.

My favorite part is the three appendices, "Dirty Words and Phrases," "Feeling and Emotion Words" and "Erotic Roles and Counterparts." Here Queen lists words and phrases that can be used to represent every part of the body, boy and girl; all the ways to have sex, partner and solo; every mating call; command; sensation; and pet name. Plus an assortment of adjectives and descriptive adverbs for those times that require additional emphasis. But don't go looking for euphemisms... If you can say it at the dinner table or hear it on the television, you won't find it here.

Exhibitionism For the Shy originated as a workshop taught by Queen and hosted by Good Vibrations (in San Francisco). Eventually, an advanced workshop, *Exhibitionism for the Brazen*, was added to accommodate the more sexually experienced woman. Although Queen states that she included elements from both classes in her book, the only brazen image I found was from some of the pro's personal stories.

Remember: "No matter who you are or what you look like, your sex life and sexual self image can be enhanced by learning to be more erotically outgoing." But if you're already sex positive and sexually confident, this book may amuse you but won't teach you anything you don't already know.
— Catherine Cook

Pulp Culture: Hardboiled Fiction and the Cold War • Woody Haut
230 pages • $15.99
Serpent's Tail • 180 Varick Street • 10th Floor • New York • NY • 10014

Immediately before and after the Second World War, "pulp" or "noir" literature captured the minds of a changing American society, one that had begun to strain under the weight of racial tension and economic isolation. There was friction between ethnic groups, friction related to a closer living proximity between whites and blacks, as well as the continuing denial of civil rights for blacks. At the same time, the perceived threat of Soviet expansion gave rise to feelings of paranoia toward the "red menace," or communist infiltration of American society. Many of these early Cold War feelings of tension and distrust were reflected by authors who wrote "hardboiled" tales of detectives, true crime and personal devastation. This genre was quickly embraced by the American public because of the recent rise of paperback novels, which were finally bringing books into the working person's home.

In *Pulp Culture: Hardboiled Fiction and the Cold War*, Woody Haut explores the relationships between the rise in this style and the extreme feelings in a country where a paranoid existence had just begun. This somewhat scholarly text discusses the writings of authors like Jim Thompson, Dashiell Hammett, Micky Spillane, Chester Himes and others working in this era of American history.

Haut begins the book by exploring one of the most famous instances of literary witch hunts, the 1953 public hearings in which Senator Joseph McCarthy called famed detective novelist Dashiell Hammett to the stand to defend the pro-communist slant of his books. The ensuing humiliation of Hammett, and his following persecution by the government, lead to the end of his career. Haut argues that this exchange was crucial to the rise of pulp culture because it proved that the style of writing was both commercially viable (Hammett was very successful) and politically powerful. It was powerful enough to scare the Federal government into suppressing Hammett. Haut outlines how this incident, as well as the not-too-subtle liberal leanings of Hammett, Himes, David Goodis, Thompson, and Geoffrey Homes cause these writers to be excluded from the mainstream of postmodern literary criticism, leaving many brilliant authors unrecognized by their peers.

While Haut makes a pretty good case arguing these, and other academic points, the main reason the average reader will enjoy this wonderful book is the amount of information it contains about the pulp genre. The sections on Himes and Thompson alone make the book worthwhile, as they explore the work of two writers who made profound artistic statements about a society suffering from corruption and injustice.

The section on Himes begins with a look at his most overt work on racism from the viewpoint of a black male, the 1946 novel, *If He Hollers, Let Him Go*. The book's protagonist is Bob Johnson, an educated black man working in a Los Angeles shipyard during World War Two. Johnson's struggles against racism at work, in his relationships and within the black community, portray a man at his psychological breaking point. According to Haut, Johnson walks a tight rope between being true to his own anger at a racist society and maintaining acceptable social ambition: to find a girl and hold a job. Haut is convincing when he argues that Johnson can't win with dignity, which ultimately proves to be his downfall.

Haut continues to explore Himes writing by examining the overtones of corruption in his later works, which chronicle the exploits of two black police detectives in Harlem, Coffin Ed Smith and Gravedigger Jones. Smith and Jones are brutal cops who wield law and order with a fist, dispensing justice on the criminals of Harlem. Haut correctly observes that Himes' descriptions of their often corrupt behavior is as much an observation about a corrupt society as they are the ass kicking exploits of heroes.

According to Haut, corruption is also a central theme to the warped world of crime novelist Jim Thompson. Thompson, from small-town Oklahoma, was a radical communist and deeply in touch with the paranoid spirit of the era. His literary worlds are filled with human monsters and protagonists who can't be truly liked at all. Thompson's books including *The Killer Inside Me*, *The Grifters*, and *Wild Town* are discussed by Haut in an effort to better understand how their bizarre characters reflect both Thompson's own problems and the problems he perceived in American society.

With such themes like social and economic injustice, racism, and corruption, its hard to think of a more punk rock genre of literature that noir writing. *Pulp Culture* has made a strong case for this without using the term punk, but the point is still clear. It is an entertaining guide to the style of writing, but I have to say actually reading the authors themselves is more fun. Haut's conclusions seem fair, but meaningless unless you've read the books. Go read Himes' *Cotton Comes To Harlem*, or Thompson's *The Grifters* first.
— Mitchell Prothero

Greyhound to Wherever • Ayn Imperato • illustrated by Raevyn Tws
105 pages • $8
Andromeda Press • POB 423592 • San Francisco • CA • 94142

Greyhound to Wherever is a collection of thirteen short stories, all written in a casual, almost sloppy style. The book has some bright moments with three of the stories but the immaturity of the others is hard to ignore.

The book starts off with the best piece, "Wasteland." It's a slow moving story of a girl traveling by bus, and her encounter with a Peeping Tom in a terminal. I was truly sorry when this story ended. Perhaps the steadiness could be carried over into a longer piece? I was hoping the second story would be as believable as the first but I was disappointed by the ones that followed.

A glimmer of hope appears in the "Medusa." The story of two girls last summer roam together which ends with each going their separate way. Their parting is sentimental but not sappy, and the reader understands why each one goes the way they do. It also has a good police car chase and some singing. The relationship between the two girls is well constructed and has some depth to it. Both characters are drawn with enough

insight that they stand out as real characters, as opposed to some of the other girls/women in the book.

The book ends on a good note with "Life Like a Car." It's a story of a female writer's search for her graffiti artist boyfriend. It also offers an obvious explanation for the accompanying drawings of girls (by graffiti artist Raevyn Tws) which before this story seemed out of place.

The remaining stories range from juvenile, "Where She Stops," to pretentious, "The Reading," to just plain dumb, "Suicide Damon." They are written like punk rock sitcoms with pop star endings. In "Six Shootin' Faith" the author takes a break from hot punk chicks and preaches like a motherfucker about the evils and hypocrisy of organized religion. Two stories, "I Love You Like Blood" and "My Red Dress" are fake crazy people stories told from a sort of a combination 1st person, 3rd person and omniscient points of view. "I Love You Like Blood" is probably the stupidest one of the lot. A woman's lover dies, so she gives herself piercings with sea urchin spines and then drowns. What? Yawn. "The Red Dress" is about a crazy girl in the hospital, which rings so hollow that it is hard to believe someone meant to write this story as a serious endeavor.

The main problem I have with these stories is the author's conflict between wanting to write about cool, tough girls and not being a strong enough writer to do anything more than describe what they look like. Just saying what funny color a person's hair is does not make a character. It takes more to write a story then just one good outfit and one mediocre turn of phrase. Short stories are like poems, they need to create with only a word or two, there is no time for fakery. These stories aren't fake on purpose, I realize they are heartfelt as is the author's effort.

I once read that a writer is a young writer until they are 35. I believe that Imperato is a perfect example of a young writer. Her writings reach for experience and insight, but it seems as if her pen is too slow for her desires. I think that taking time is important and when there are three better then mediocre stories out of thirteen, maybe a chapbook would be more appropriate. It's like putting out a 12" when you only have two finished songs but you feel ready to have an album. — Jodi B. Feldman

OKbomb!: Conspiracy and Cover-Up • Jim Keith
237 pages • $14.95
IllumiNet Press • POB 2808 • Lilburn • GA • 30226

Conspiracy theories were the stock-in-trade of the right wing until the 1950s, and it was common to point out how the John Birch Society's rantings against an international Communist conspiracy were virtually identical to other right wing diatribes against international bankers, or international Jewry conspiring to rule the world. And although Marxist conceptions of a "ruling class" and Leninist ideas of "imperialism" could be vulgarized into picturing blood sucking capitalists seated around a conference table conspiring to fuck over the rest of us (*a la* the Trilateral Commission), left-wing conspiracy theories really took off in the 60s and 70s with the assassinations of the Kennedys. Such theories are now an established part of leftist thinking in such groups as the Christic Institute.

A third, much more amorphous conspiracy "tendency" arose a little later which defied the basic right-left spectrum. Drug-saturated YIPPIE!/White Panther types kicked it off with LSD fantasies of imminent State fascism. Libertarianism contributed to it through the demonization of the Federal Reserve and other government regulatory/enforcement agencies. Literary influences were also important, among them Thomas Pynchon's body of work and the Shea/Wilson *Illuminati Trilogy*. Purposefully tongue-in-cheek fringe countercultural elements such as the Church of the SubGenius and *Popular Reality* had their input as well. This tendency simultaneously catapulted conspiracy theory out of the traditional right-left ideological straight jacket and reaffirmed the fundamental archetypes of conspiracy theory. Jim Keith comes from this third conspiracy "school," but he shares common features, methods and problems with more conventional conspiracy theorists.

Keith's book on the Oklahoma City bombing, *Okbomb!: Conspiracy and Cover-up*, follows his work *Black Helicopters Over America* and delivers essentially the same message. The government's behind it, it's all part of a secret government plan for achieving complete domination under a New World Order, and the government is engaged in an elaborate cover-up to keep this information from us. He begins with the actual events and players in the bombing, in more or less chronological order. He asserts that there appeared to be a "rush to judgment" as to the nature of the explosion (the fertilizer/fuel oil bomb), even though rescue workers reported seeing other types of bombs in the ruins. The principals are then analyzed—McVeigh and the Nichols brothers—along the lines that they were remarkably complex for being heinous, single-minded underground conspirators. The book then takes off as Keith explores some speculative and tangential angles, starting with the possibility that the Feds had advance warning of the action, and engaged in advance training for just such a bombing.

Keith contends that seismographic evidence suggests that there were two separate explosions in Oklahoma City ten seconds apart on April 19, 1995. An "expert," Brigadier General Partin, confirms this theory by positing that the damage to the Federal building had to be caused by two bombs, one external and the other internal to the structure. Keith is masterful in presenting dissenting opinion, to include contradictory eye witness reports, which lead into his claim that a massive government cover-up followed the bombing. The bulldozing of the Federal building and the failure to find suspect "John Doe 2" both fit into this cover-up. Keith tosses in various possible associations by hinting at organized criminal involvement and in the exposition of a Middle East connection. He concludes that Timothy McVeigh is in all probability a mind controlled government agent, a microchip-implanted version of *The Manchurian Candidate*. Of course, Jim Keith's arguments are far more convoluted than I can do justice to in such a short summary. He also supplies ample conventional footnotes, not to mention several personally conducted interviews.

There is little doubt that Keith has uncovered numerous inconsistencies and questions in the Federal government's reconstruction of the Oklahoma City bombing. The logical fallacy he commits is in jumping from such problems to the blanket assertion that the bombing was done by the government, and that the Feds are engaged in a cover-up of this truth. Keith never presents a coherent alternative picture to the jigsaw puzzle put together by the government. He only lays out the loose puzzle pieces that do not fit. Yet this does not stop him from jumping to the conclusions he had before he started his research. This in turn permits him to ignore the difficulties in his own case.

Consider the nature of evidence alone. Anyone who watched or read about the OJ Simpson trial knows full well that, for every "expert" who can be found to corroborate one version of the facts, another "expert" can be found to contradict that reading. Eyewitnesses of something as mundane as a traffic accident frequently tell differing versions of the same incident. Imagine what can happen with an event as shocking, terrifying and horrifying as the bombing of the Alfred P. Murrah Federal Building in Oklahoma City. Finally, even when two people agree on the facts, they can completely disagree on the interpretation of those facts. Keith hints at this by positing that McVeigh might have been a mind controlled agent of the government, and then by floating the idea that there might have been a McVeigh double working to set up the real McVeigh. Taken to the extreme, this is why in assessing the same reality, an atheist can come to the conclusion that there is no god whereas the religious believer can see only affirmations of his or her faith.

Again, the problem is not in Keith uncovering the discrepancies and incongruities in the Federal government's version of the Oklahoma City bombing.

It resides in his eagerness to chalk it all up to a vast government conspiracy. Or, more specifically, in his blaming the bombing on a secret group of "controllers." He dismisses the possibility that the bombing was carried out by some smaller grouping—Islamic terrorists, radical domestic right wingers, criminal organizations, even rogue intelligence agencies—as a diversionary "compartmentalization" meant to make the crime more difficult to understand and solve. "[I] am forced to believe that there is an unseen control structure existing octopus-like above the visible machinations which we see." Keith writes. "Despite suspicions, at this time I do not have sufficient evidence or certainty to name that entity."

Anybody we know Jimbo? The Bavarian Illuminati? Those damned Jews? UFO aliens? Dude, I think you took a little too much of that brown acid in the 60s.

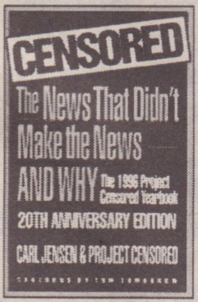
This is how conspiracy theory works however. Indeed the similar structure and function of conspiracy theories across the board—left, right, or fringe—makes them surprisingly interchangeable. Jay Kinney (formerly of *Anarchy Comics*, currently of *Gnosis*) once cleverly drew up a flowchart which interlaced all of the myriad historical conspiracy theories—from the Freemasons and the Illuminati through the Elders of Zion and the Catholic Church to secret Nazis and UFOs—on two sides of a strip of paper which the reader was then instructed to paste together to form a mobius strip, e.g. one infinite, one sided geometrical shape.

This is why current believers in conspiracy frequently borrow from quite disparate conspiracy sources without apparent discomfort. Keith does not overtly champion the militia movement, yet his book will find a welcome audience in their ranks. In fact, the need to believe in a conspiracy is so strong that authenticity often becomes incidental.

In conclusion, consider two simple arguments. How many times have you and a select group of friends tried to keep a secret? Even a fucking important one? For a long, long time! How successful were you? Not very, I suspect. Now multiply this by hundreds of people trying to keep a secret. Thousands of people. Unless we assume, as does Keith, that it is possible to make people into zombie-robot-assassins via the installation of a simple microchip in the brain, conspiracies involving large groups of people are very, very unlikely to be kept clandestine.

Now, let's take Keith at his word about the extent of this monumental, behind-the-scenes conspiracy of "controllers." If Jim Keith is anywhere near on track, why the hell is he still alive? Seriously folks, if Keith has the skinny on this nasty conspiracy, if he's been publishing books on it, why hasn't he been offed by that oh-so-evil "controller" death squad? Unless, of course, Keith's got a microchip grafted in his gray matter. — Lefty Hooligan

Censored: The News That Didn't Make the News—and Why
edited by Carl Jensen and Project Censored • Cartoons by Tom Tomorrow
352 pages • $14.95
Seven Stories Press • 632 Broadway • 7th floor • New York • NY • 10012



I've got one word for this book: disturbing. My dad used to have a saying when things in this world got to be too much. "Pat," he'd say to my mom, "I'm gonna have to take the pipe." He didn't mean his assortment of fine smoking devices but rather the one that extended from the back of his car. Reading this year's *Project Censored Yearbook* made me feel the same way. It's no secret that what is served up in the news media is only a small portion of what is actually happening in the world. Add that to the reality of the media being controlled by fewer and fewer hands and it's clear we all have to be more diligent in tracking down real news. Still, with all of that in mind, the magnitude of these stories and the fact they've had a lid kept on them is astounding. It would be pipe worthy too if not for Project Censored helping to bring public attention to these issues and providing a guide to alternative media in the back of the book, making it easier to do your own investigating.

This is a collection of 25 of the top stories that weren't adequately covered by the mainstream press. Produced by Project Censored, an international research organization which has a team working 365 days a year following up on "censored tips." All 25 stories are important, unfortunately the yearbook includes full reprints of only the first ten, so you have to track down the remaining articles.

The stories run the gamut from toxic cover-ups to health industry nightmares and NAFTA abuses. The one that got me the most was "The Budget Does Not Have to Be Balanced on the Backs of the Poor." It contains hard numerical answers to the hackneyed moan that welfare fraud is causing the system to go broke. Did you know that the Washington based Center for the Study of Responsive Law has identified 153 federal programs that benefit wealthy corporations but cost taxpayers 167.2 billion dollars annually? For the sake of comparison, federal support for food stamps, housing aid, and child nutrition costs $50 million a year. The list goes on. There are countless federal subsidies for corporations—direct, indirect, and of course, bail outs. Then you've got below-market guaranteed loans, tax loopholes, trade barriers (raises consumer prices by imposing quotas) and insurance legislation (shifts financial responsibility for injurious practices off of corporations and onto the victims.) Citizens for Tax Justice identified $412 billion in potential savings by closing just ten loopholes over the next five years.

This particular kind of article, and it's conspicuous absence is especially interesting because it represents the way that dollars and cents figures reinforce an ideological position... even if they're inaccurate. There is a surplus of articles quoting figures of how much is supposedly lost in welfare system abuses. What about the corporate dole? How much more powerful would opposition to welfare cuts be if that information were being distributed?

Ironically, the only time most of these stories will get discussed in print will be in the reviews of the *Yearbook* itself, so it's useful to highlight a few of the main hair raisers. Some of this stuff has been underreported and some of it has appeared only in the article synopsized in the book.

"Telecommunications Deregulation: Closing Up America's Marketplace of Ideas." This is self explanatory.

"The Broken Promises of NAFTA." Everyone is getting screwed the way opponents predicted. Mexicans suffer economic catastrophe from the Peso devaluation, pollution from US companies goes on unchecked, Mexican farmers are using even more pesticides and distributing produce too toxic for the American market to Mexican citizens. And north of the border, Americans continue to lose jobs.

"Russia Injects Earth With Nuke Waste." The amount of radioactivity released by the Russians is up to three billion curies. By comparison, the accident at the Chernobyl power plant released about 50 million curies of radiation.

"US Pushes Nuclear Pact But Spends Billions to Add Bang to Nukes." Explains the details behind the US's production of tritium, a radioactive gas used to enhance the explosive power of nuclear warheads.

The stories are followed by a section on new books that didn't get much, if any, promotion last year. Also provided is information on how the major publishing houses cut deals with major retail outlets to the tune of "If you hype our Newt and OJ books, we'll subsidize your stores." This neat arrangement is largely how the best seller list is determined, or rather manufactured.

This book is truly a wealth of information. I just wish it were twice as thick and came out every month. If Project Censored were underwritten by a major corporation they'd have the money.... but be unable to print any of the stories they uncover. — Emily Soares

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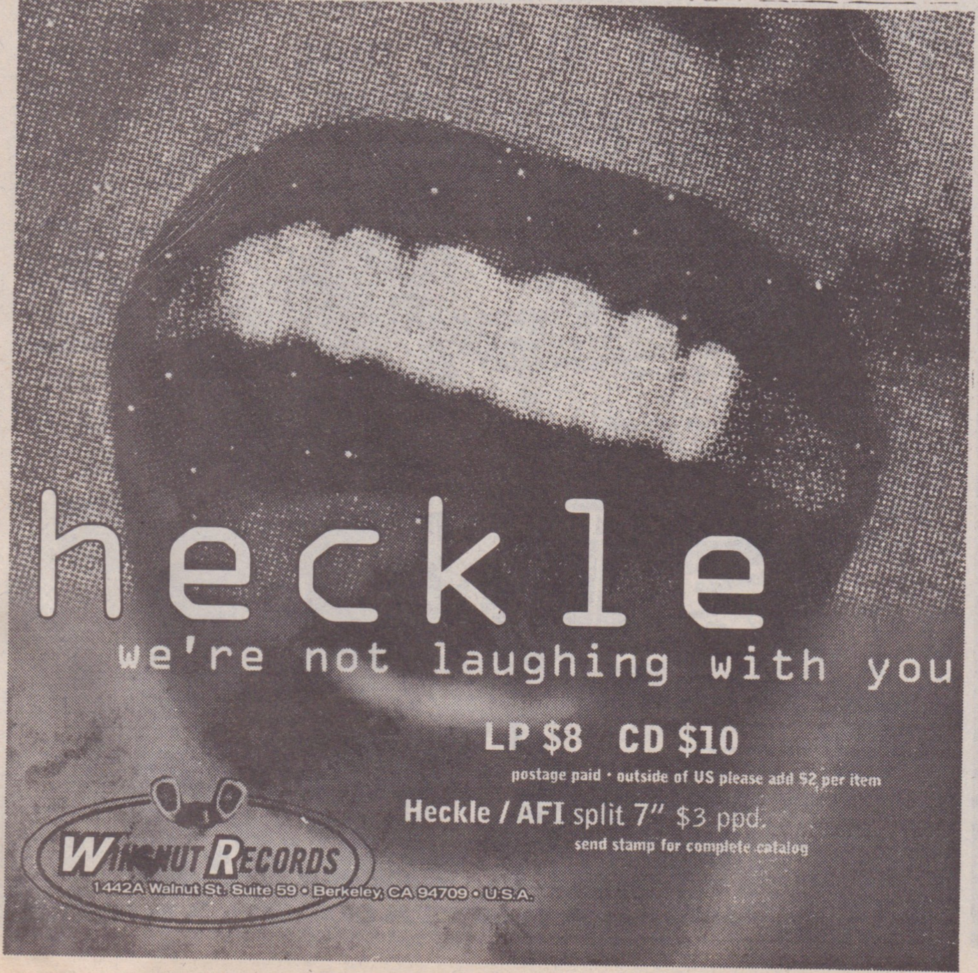

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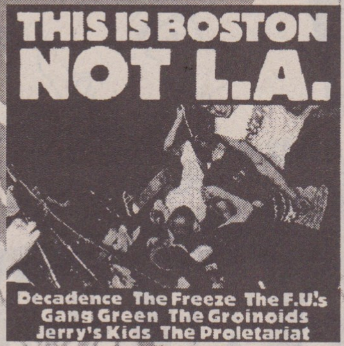

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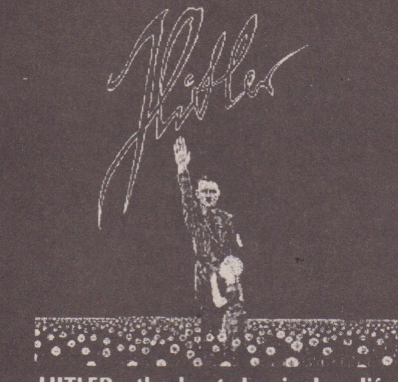

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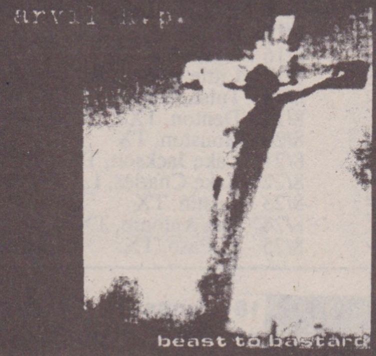

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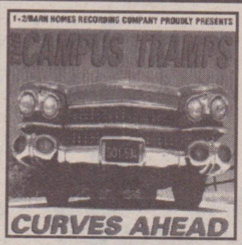

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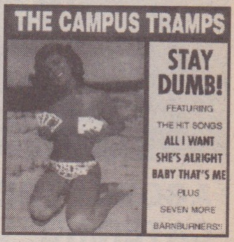

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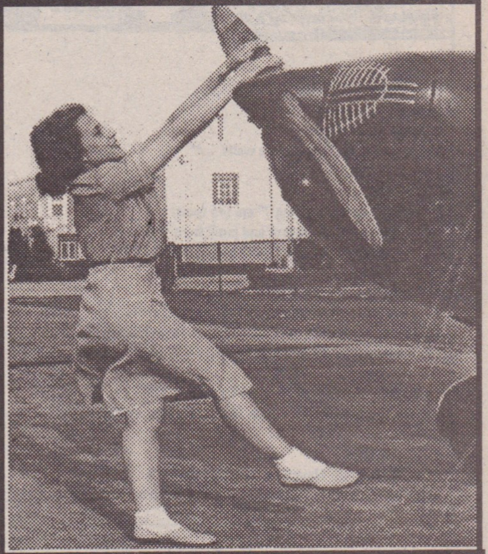

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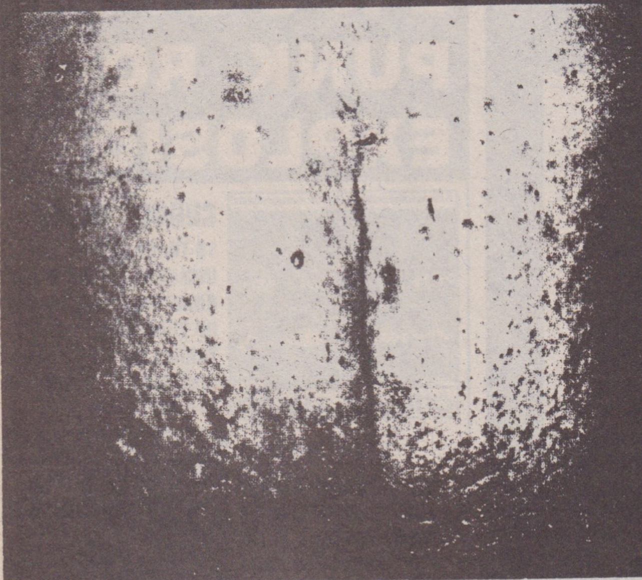

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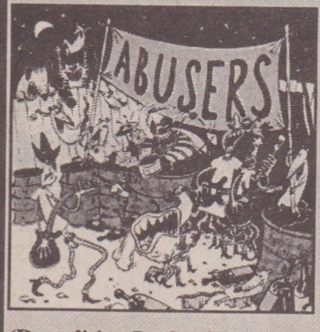
MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (AT) Adam Turk, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

ABSOLUTE ZERO - "No Escape" EP
Basic hardcore punk rock from a Portland band on this 4 song 7". Lyrics cover cops, acceptance of death and anti-war. Another fine record from Allied. (MM)
(Allied Recordings, PO Box 460683, San Francisco, CA. 94146)



ABUSERS - "She's Easy" EP
Norwegians pounding away at The Rock with mixed results. Their song "Education" features redeeming plink-plink-plink piano noises behind a thunderous guitar-army wave that had my jaded head nodding. The other two songs here are the very ordinary title track and a cover of 'Stupid Jerk' by the ANGRY SAMOANS which features, I *swear*, discernible accents flapping in the breeze. Tough to *scream* in Norg-Englisch. (RW)
(Demolition Derby, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

ADHESIVES - "Sideburners" CD
Non-stop power pop at a breakneck pace. Their strength is the very hummable melodic parts, their weakness though, is their unwavering devotion to the tired pop punk formula. Maybe this would be more appealing if they only stuck the 5 or 10 strongest songs on this, instead of thirteen. It just didn't sustain my interest. Not bad, but nothing new. (BG)
(Ampersand Records, Kemigr 1, 90731 Umea, SWEDEN)

AFTER SCHOOL SPECIAL - "The Existentialist Blues" EP
I occasionally get the "existentialist blues" when I'm typing my record reviews. Fast, speedy, college-level hardcore with high-pitched vocals and backing choruses and very few surprises. The lyrics address the concerns of lovelorn angst-ridden post-adolescents everywhere. It is to weep. (JR)
(Unheard Records, PO Box 423000, San Francisco, CA 94142)

AGAINST ALL AUTHORITY - "Destroy What Destroys You" CD
I threw this on not knowing to expect from this band because I'd never heard of them. Well, I thought it was rockin' until the breakdown with the horns came in. I fuckin' hate that shit. I can deal with the waka-waka guitars, but the horns... fuck. Fast ska-punk-core with full on temper tantrum vocals that would rule if they left the horn section at home. (RM)
(Far Out Records, PO Box 14361, Ft. Lauderdale, FL 33302)

AMEN - "Kordon" EP
No shit, just fast, noisy thrash with rad vocals that you can follow along to (even though they're in Polish) and cool rhythmic breaks and some of the lowest murderous bass lines you've heard. This powerfully-recorded four song EP just rocks so hard, AMEN are definitely the best band in this style that I've heard in many months. Comes with lyric translations in English. (AM)
(Amen, PO Box 7, 20-530 Loblin 5, POLAND)

AMPERSAND - "Mug Of Mischief" CD
Gutless rock with a pop punk influence. Just turn on your radio and tune in to the 'modern rock' station and hear a thousand bands like this dull your patience. Too bad big hair rock bands aren't popular anymore, because it was certainly more interesting than this garbage. (MA)
(Golf Records)

ANAL BABES - "Delirium Or Diarrhea" LP
Warning! Sexism Disclaimer: This record is tounge-in-cheek. Do not send hate mail. This here is one fucked up cesspool of human waste! It's difficult to describe how truly depraved these motherfuckers are. Witness these sick lyrics in "Flabby Sagging Flesh": "I'm gonna kill that woman living next door. Didn't like the way she looked.... Locked her up for fifteen days.... She was mine, bound and gagged..." Careful! Don't be easily baited- these lyrics are trying for shock appeal. This filth is cut from the same cloth as those sacrilegious bastards TURBONEGRO. You get the picture you little dribble-dick Mama's boy- this is great STOOGES/DWARVES dementia. This shit fuckin' rocks hard. Get outta the way you Lookout Record wimps. (BR)
(Accident Records, Box 2638, Solli 0203, Oslo, NORWAY)

ANFALL - "Menschen Sind Scheiße" flexi
This band throws down a serious boot stompin' tune on this release. Powerful and catchy '77 style punk/oi with a cool singalong chorus that'll have you and your friends raising your pints and singing even if you don't speak German. Hell, this is so good you might even want to take lessons in said language. (RM)
(Hass Produktion c/o Peter Blümer, Tannenstr 2, D-45772 Marl, GERMANY)

ANFALL - "Menschen Sind Scheise" CD
I've got to learn to speak German one of these days, I swear. This Hanover band pounds out some ace tunes. Fast, catchy, loads of power, sing-a-long choruses, they seem to sing about important stuff - altho' who knows. The sort of music that makes you bob your head up and down, and would probably be super fun to see live. (LD)
(Postlagerend, 30401 Hanover, GERMANY)

ANTISOCIAL - "Battle Scarred Skinheads...The Best Of" LP
Another oi reissue from way back when. Everything this band released is found on this one 12", including all the tracks from their seven song demo released in 1981. This is a good mix of midtempo numbers as well as faster stuff. Some of the songs even border on EXPLOITED style hardcore because of the thick, heavy guitars and fast pace. A real meat and potatoes release. (RM)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP108QA, ENGLAND)

MUSIC REVIEWS

THE ASPECTS/THE BI-PRODUCTS - split EP
Hmmm... THE ASPECTS play standard punk with a pop influence and snotty vocals, plus the obligatory ska influenced song, as illustrated in the song "Punk Scene". Flipping this over to the BI-PRODUCTS, they charge through three songs of hardcore punk that races along at a decent pace. A better recording could greatly enhance their power. It's good to see Edmond getting it together after years of a virtual punk drought. (MA)
(Corn Dog Joe Records, 712 Dripping Springs Rd, Edmond, OK 73034)

THE AUTOMATICS - "...In Disguise" EP
Three songs of poppy Portland punk, which unlike most pop punk - at least to me - actually rocks quite a bit: upbeat and quirky, this still has enough oomph to steer clear of the sickly sweet tag. Three songs, of which the B-side track, "King of the West"—an instrumental cowpunk ditty, is a particular standout. Scads of fun. (LD)
(Forty-Two Records, 3101 Oxford Valley Rd. Unit #520, Levittown, PA 19057)

AUTOMATICS - "10 Golden Greats" EP
With 10 fuzzed out pop-punk tunes in around 10 minutes you'd expect to be transported back in time 15 years, and you'd be correct. It's dated, but well executed, and the packaging is good. (MC)
($3 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

AVULSION/LACERATION - split EP
In reverse order. LACERATION bring back the days of my youth - a blur of short, fast, thrash songs that manage to be both understandable and entertaining in about 30 seconds. I'm liking it - watch out - they say "We have lots of material" and are looking for labels! AVULSION were the surprise knockout of a couple issues ago for me - an amazing band who I'd never heard of/knew nothing about. They're back with more of what impressed me so much - top notch intelligent (!!) grindcore. Plenty of tempo changes, (reasonable) fret gymnastics and that mystery gruff guy that every grind band needs. Another keeper from..... (TM)
(Clean Plate Records, PO Box 2582, Birmingham, AL 35202)

LA BANDA TRAPERA DEL RIO - "Memtenblanco" CD
Very strange to see that this 'legendary' Spanish rock band is still around and putting records out in 1996. I just got to hear their first record from 1974 (which totally kicks ass in a sped-up FLAMIN' GROOVIES/MC5 vein) and so was amped to lather praise... but I can't, not totally. The singer still has it; raspy-tonsilled barking auf Español, but the band shows the obvious effects of playing instruments for a long time... they're too good. The rawness is replaced with rigid competence and a sort of post-grunge awareness that makes me wish they hadn't heard any of the records I'm guessing they've heard. Oh well. (RW)
(Munster Records, PO Box 18107, Madrid, SPAIN)

BAZOOKAS - "17M/Der Autobahnfink"
German retro punk n' roll. Darn good, plenty of toughness, not too sloppy. Sung in German, with one instrumental. Real easy on the ears, shit like this restores a lot of my faith in garage rock as an original art form. This is very cool! (RY)
(Fanboy Records, Weidenallee 29, 20357 Hamburg, GERMANY)

BICKLEY - "Down The Hatch" EP
Kind of like the QUEERS, simple melodic stuff. Songs about dumb jobs, sluts, flying squirrels, and a stupid girl. Could be funnier. (GS)
(Paper Doll Records, 1436 W. Grey #908, Houston, TX 77019)

BIG FOOT CHESTER - "The Devil In Me" CD
Some of that white person's blues much like THE LORD HIGH FIXERS and they're from Austin too. Pretty much like you would expect it to sound except for "Monkey Dog" which has backing vocals that give it a bizarre 60's pop feel that doesn't really fit when you think about it, but makes that song the best one on the CD. (CK)
(Sympathy For The Record Industry)

BLASTOFFS/HONEYS - split EP
You know that BLASTOFFS/HONEYS split EP? That record's really something. The HONEYS are big, ugly rock meant to be played way too loud and distorted because there just isn't any subtlety about it. I like the male/female singers, even though the guy sounds a little too much like Thurston "Don't Call Me Matt Salas" Moore at times. The BLASTOFFS are drunken, fucked-up Bike Messenger-Metal with some kind of special effects on the vocals. I'm a sucker for lame soundbites between songs. (JR)
(Pocket Protector Records, 1514 Eagle Ridge Rd. NE, Albuquerque, NM 87122)

BLEECH - "La TV Dei Ragazzi" EP
Italian hardcore served up crunchy, chuggin' and angry. This EP works in an evil slow metal sort of way. I bet their shows are pretty chaotic. Good. (BG)
($5 ppd: Andrea Lopez, CP 26, 04100 Latina, ITALY)

BLEED - "Hot Rod Racer" EP
If the DK's were a garage band this might be what they'd sound like. Eerie racing guitar that never quits. It's a catchy loud ruckus & fun for all. (AI)
(Soda Jerk, PO Box 4056, Boulder, CO 80306)

BLENDER - "The Return Of..." CD
Generic poppy Epitaph style cookie cutter 'punk'. A million bands sound like this, but I guess this is what sells, and as long as it makes a dollar who cares about originality? Right? (MA)
(X-Blended Records c/o Bergstraan, Ringvagen 151 A, 116 31 Stockholm, SWEDEN)

BLOUNT - "Trauma" CD
Great pop punk/punk rock a la RHYTHM COLLISION, NOFX, and FACE TO FACE. 13 rockin' tracks that stand out amongst the masses of new releases in this oh so popular vein. A strong follow up to their great debut 7". It's good to hear a great new band crank out the uptempo pop punk with precision and powerful tunes. A must for fans of this stuff. (RL)
(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

MUSIC REVIEWS

BOLLWEEVILS/WALKER - split 45
Two good bands from Chicago on this split. WALKER (one of my faves) does the quality pop punk thing here once again. Not as amateur-ish as previous releases, but by no means slick. BOLLWEEVILS do it with a more melodic hardcore feel. A fine split. (RL)
($3 ppd: Harmless Records, 1437 W. Hood, Chicago, IL 60660)

BRAWL - "Thalidomide" CD
This EP works from an old school (77'ish) core and moves into post punk territory. BRAWL are an Irish band that rock with an outside sound, yet keep a straight ahead energy throughout. The well written and sung lyrics are what makes this stand out though. Yet another well placed blow against the system for Allied. (BG)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

BREAKDOWN - "Dissed And Dismissed" CD
Yeah! Here is some purebred NYHC done 87' style. This seems to be all of BREAKDOWN's stuff including their comp tracks and 7". It has a heavy SICK OF IT ALL influence, and lyrics about revenge and kicking ass. "You fucked with my friend, so now your gonna pay. Gonna knock some sense into you, I guess violence is the only way." You either love or hate this stuff. Now excuse me while I go pound some heads in. (RC)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

THE BRISTLES - "Last Year's Youth" LP
So, I walk into Maximum and see this in my review bin. I get so excited that I have to sprint to the bathroom and plant myself on the porcelain throne where I spend the next ten minutes. This band fuckin' rules! Their singles rock, their cuts on all the compilations I've heard rock and this rocks. No future, snotty ass punk that'll make you want to pogo your life away, tell your teacher to fuck off and that your parents will hate. A classic. Thanks times a thousand for the extra copy. (RM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

BUGLITE - "Sorry To Disappoint You" EP
Pennsylvania's BUGLITE have a unique "warm" guitar sound and a vocalist with a smooth singing voice that is capable of dumping on passion and intensity in appropriate intervals. The band's songs are catchy and deal with the timeless themes of love, loss, langour and longing. (PC)
($3 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

BURNED DAHLIA - "Fakester" EP
Pressed on pretty pink wax, this four-tracker springs from former COMPACT PUSSYCAT personnel and serves up a variety of influences; imagine a faster, punkier early-SIOUXSIE sound, with lotsa hard, swirling guitars — but the four tracks here lack a certain songwriting finesse even if they sustain more than enough energy. The title track is the best thing here, a simple powerchord punker in the '77 style. (SS)
(119 Silver St, Norwich, Norfolk NR3 4TU, ENGLAND)

BURNING HEADS - "Super Modern World" CD
This French band seem to have their base firmly in tight, mid 80's hardcore (in the vein of say, SNFU), but from there add elements of HUSKER DU-ish pop, metal, and even ska. The songs that stay close to a good chugging, melodic pace goes down best. The solid production and powerful hooks keep it from mediocrity. (BG)
(Didier Filloux, 58 Rue De La Binoche, 45000 Orleans, FRANCE)

CAESAR'S PALACE - "Rock De Puta Mireda!" CD
Glad to see this band have another release. I really like the previous 7" and this CD continues in the same way. Great songs in the garage rock vein. Plenty of guitars, distorted vocals and the drums- wow! This time around I can tell you that they're from Sweden so I guess it's unlikely that they'll be sued for stealing the name and logo. Fantastic. (CK)
(Dolores Records, Drottinigg 52, 411 07 Gotenberg, SWEDEN)

CAPABILITY GREEN - "53310761" CD
Sometimes I have a hard time telling if I get assigned certain records to be baited. This strikes me as being so mediocre and half-assed, I can't tell if it's just me or just plain bad. Mid-paced hardcore, little in the way of a stylistic signature, and far too many of the most common 'rock' trimmings. No thanks. (TM)
(Plastic Head Distribution, Unit 15, Bushell Business Estate, Hither-croft, Wallingford, Oxon, 0X10 9DD, ENGLAND)

CAPITAL CLASS - "SS-20" CD
From Cincinnati, these folks what at times is some good intelligent punk. Seventeen songs that can rock when they stay focused and on track; there just happens to be an unfortunate tendency to go off on rock tangents. Elements of of a certain almost country influence to bands like MAD PARADE. This is a hard release to neatly pigeonhole, I like it tons in some places, hate it in others. Best I could do, sorry. (LD)
(No Pretense Records, 2648 Elstun Rd, Cincinnati, OH 45230)

CATHARSIS - CD
More of the 'Ohio' styled metallic hardcore that parts people like Moses did the sea: either you love it, or you hate it. I'm the former - provided there's a hefty use of speed, which is no problem here. The burly guitar is mandatory for the genre, and the apocalyptic graphics and lyrics are well suited - if there's a "Soundtrack for the Apocalypse" - it'll be violent somewhere along these lines - not with flutes and video shows as others have claimed. (TM)
(Crimeth Inc, 2695 Rangewood Dr, Atlanta, GA 30345)

CATWEASEL - "Cash And Pain Remain" CD
Another crazy 3" CD! This Dutch bands seven songs leer through seriously metallic rock breaks and intros to charge into frantic metal hardcore a la later period-1986-7 AGNOSTIC FRONT or WRECKING CREW with precision delivery. Pointed lyrics sung (with a great deal of vocal clarity) in mostly English mix targeting racism and sexism and its effect on daily life, Child Slave Labor around the world and anthems for personal liberation. (KS)
(Profane Existence Far East c/o Izumi Kubo, 35 Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)

CEREBROS EXPRIMIDOS - "Demencia" CD
The fourth album from this veteran Spanish band has a decidedly more hardcore flair, with the speed picked up and the vocals harshened up a bit. Their garagey roots do surface in the all-over-the-place rock guitar riffs and blazing solos and the straight forward "4-4" tempo largely creative musically and listenable amidst surgical precision clean production—perhaps a bit too clean for hardcore, and wrapped in excellent Jeff Gaither artwork. (KS)
(Grita!, 545 8th Avenue #401, New York, NY 10018)

CHACHI ON ACID/JOLTERGEIST - split EP
Demo tapes! Demo tapes! This is why you make demo tapes! This is why you make demo tapes! This is why you make fucking demo tapes! Canada's CHACHI ON ACID side is live, poorly edited, poorly recorded mid-tempo melodic punk and besides they didn't even have acid in Chachi's days. JOLTERGEIST is slightly more listenable arty new-wave art punk (CRIMPSHRINE fans covering HONOR ROLE?) with angst-ridden emo poetry lyrics about angst, dinosaurs, clouds and nothing.. that.. uh.. might be a joke... The kind of red vinyl, poorly packaged 7" that the members could hope to pull out for grandchildren to prove they rocked, the problem is they didn't and that's why you get your shit together first and make a demo tape. (KS)
(Agoraphobic Record Syndicate, PO Box 457, Redondo Beach, CA 90277)

CHAOS UK - "King For A Day" CD
Veteran British hardcore team Gabba and Chaos bustin' forth with their first record since '93. Why the hell not, the time is right, and apparently they've still got the energy, angst and talent for it. Sounding like their earliest stuff from '82, with real melodies, pub-oi style. Five short songs go down real easy, losing some of the old political punch lyrically, instead you get rude and comical. Fine by me. (RY)
(Vinyl Japan UK Ltd., 98 Camden Road, London NW1 9EA, ENGLAND)

MUSIC REVIEWS

CHAPTER 16 - "Taken For Granted" EP
Lengthy hardcore songs. Lots of yelling, dramatic breakdowns in each song. They sound like sensitive young men and they know how to play their instruments, but this didn't really move me. (JN)
(Broken Half Records, 201 - 285 Queen Tamara Way SE, Calgary, AB, T2J 4E6, CANADA)

CHINESE MILLIONAIRES - "Juvenile Justice" EP
This is a little more my speed. Three songs, four or five chords, punk rock and no excuses or apologies offered. "The Kids Must Die" is the perfect response to any drug-damaged teenager that ever danced barefoot to Jerry Garcia or scrawled "Randy Rhoads Lives" on his desk in high-school English. The CHINESE MILLIONAIRES are kind of like a Midwestern HEARTBREAKERS, or maybe an American DAMNED, listen to it and draw your own comparisons, I'm trying to paint a picture for you here... I also admire them for the use of a classically-overused punk rock motif - the blood-splattered picture-sleeve. Brilliant from start to finish. (JR)
(Flying Bomb, PO Box 971038, Ypsilanti, MI 48197-0818)

THE CHOICE - "Sunday Soccer" LP
This SoCal bands turns to this UK oi label for its debut LP. Brit influenced oi a la US BOMBS, but there's also some early DOA and first LP type RANCID here too. This stuff is making a comeback. Leather jackets, mohawks and not a harmony for days. Good solid loud-n-proud punk. (RL)
(Helen Of Oi!, 15 Spring Gardens, Ventnor, Isle Of Wight P038 1QX, ENGLAND)

CINECYDE - "You Live' You Die" CD
Cuts and singles from an old Detroit new wave band. After punk burns out then new wave comes back. Saw it before, we'll see it again. Should be about six months to a year and this shit will be huge again. Bullshit new wave is for those who find punk offensive. Whiny singer, flanged out guitar chords, stuttering vocals and fuzz bass. Reminds me of the early daze. Covers of the BEATLES and STONES, typical new wave, new wave is back. (SM)
(Hate Records, Vidaschi 11, 00152 Roma, ITALY)

CLETUS - "Grease, Grits And Gravy" LP
CLETUS are at their best when they play tuneful pop-punk. Half of this album veers toward more mainstream rock, and the production leaves something to be desired. I'd go with their Joe King produced EP for a ballsier version of the band. (MC)
(Johanns Face, PO Box 479-164, Chicago, IL 60647)

COMRADE - "What About The Children" EP
A pretty listenable release from this German skin band, these guys are not oi! by any means (but who said Skins have to play oi!, hell, most Bonehead bands play Metal!) but play a sort of straight ahead punk style with of all things a harmonica! The music ain't to great but I'm all for their anti-fascist stance (they're from the fatherland) and also their seemingly socialist stance. I'm gonna support these guys just for their morals alone, cuz we need more skin bands like these guys. (EY)
(Knockout Records, Postfach 100716, 46527 Dinalaken, GERMANY)

CORNPONE - "Descargo De La Crema Batide" EP
Nasty boys make nasty music. More of a metal sludge with a screaming thug. Vocals from a flat, out of tune punk rock singer. Slow burning, churning, metal noise. Thrash and sludge wrapped together to become another average 7 inch record. (SM)
(Elote Records, no address)

THE COYOTE MEN/THE SUPERFLY T.N.T.'S - split EP
THE COYOTE MEN unfortunately rely on that most run-over possum of present-day gimmicks: the entire band wears *Mexican wrestling masks!* My goodness, we've not seen that before, have we? Fortunately, their particular brand of sloppy, pell mell punk and trash rock is really good and these three songs are plenty listenable. The SUPERFLY T.N.T'S are even better, and a bit more original. They are certainly not any more able as "musicians", but possess that certain extra "oomph", as it were. Four good songs, with "Louise (Baby Please)" being my favorite. A highly recommendable record, this is a split release from two great labels, Vendetta and Real. (CH)
(Vendetta Records, 22 Byrd Close, Waterlooville, Hampshire, PO7 5UX, ENGLAND)

CRIPPLE BASTARD/PSYCHOTIC NOISE - split EP
With CRIPPLE BASTARDS clocking in with 11 songs and PSYCHOTIC NOISE having 15, is there any doubt what they are going to sound like. Put the danger signs up for you are now entering the thrashzone. The PSYCHOTIC BASTARDS side is a live recording from 93'. And since almost all live recordings suck, including this one, lets move on. The CRIPPLE BASTARDS blaze along with 1000 m.p.h.. punk, which is heavy on the politics. They raged but I don't think the production on their side did them justice. I would like to hear more of them. (RC)
(Grinding Madness Records, Boezie-Buze PH, Boudewijnvest 76, B-S290 Diest, BELGIUM)

CROCODILE GOD - "Boss" EP
Tuneful English 3 piece punk band with a singer that has the same accent as the guy from COCKSPARRER. Right up there with the other English pop punk bands like SNUFF, SPARE SNARE and SCARFO. (MM)
(Crackle Records, PO Box HP49, Leeds, LS6 4XL, UK)

CWILL - "Seveninch" EP
Been searching out recordings of this band for a while. Highly touted European hardcore with the unusual addition of a violin - surprisingly enough, it's quite complimentary. Strong songwriting throughout, and the violin certainly adds a unique touch. Political lyrics that aren't the least bit preachy or condescending about common experience topics such as history interpretations and class structures. Excellent - well worth the searching. (TM)
(Sacro Egosimo, Felberstr. 20/12, 1150 Wien, AUSTRIA)

D.F.C. - "Tchan Nan Nan Nan Nam" CD
The cover has a cartoon of this demented looking guy digging his hands into a pair of tits as they bleed onto his fingers and one of the two songs in English entire lyrics consist of "Suck My dick"! After I fished it back out of the trash for you, the MRR reader with the right to know, I found this Brazilian three-piece plays creative chunky punk that mixes longer metallic moshy riffing with quick thrash parts within the songs and in ten-second blasts. (KS)
(Fast'n'Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

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DAHL, JEFF - "French Cough Syrup" CD

Better than the last one, losing the piano and violin had something to do with it. Also it seems Mr. Dahl has realized that - even though he was doing it years ago, that stripped down proto-punk rock sound is hot shit again. It's one thing to sound like JOHNNY THUNDERS, but, I'm pretty damn sick of junkie songs, I'd hope that shit could remain redundant and uncool. Yeah, this is a pretty OK rock record, mellow though, not too punk. (RY)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529)

DEAD BABY/EXPLODING CORPSE ACTION - split EP

Grindcore take shelter. The remains of many beasts have gathered to interrupt your generic life. Thick gravel vocals, metallic guitar blast, noise laden punk squeals and maniac thrash tempos. Not the best of grind, but certainly not the worst. (SM)
(Dark Planet, 143 Cherry Ave, Delmar, NY 12054)

DEAD SILENCE - "A Benefit" EP

Political punk rock. DEAD SILENCE is 3/4 male, but most of their songs are feminist, which is cool. One song is spoken word, another song is an A.P.P.L.E. cover, but I dug their hardcore song the most. Good disk. (JN)
(Spiral Records, Box 13, 3124 Shattuck Ave., Berkeley, CA 94705)

DISOBEDIENCIA CIVIL - "Cuanto Tiempo Mas" EP

Raging hardcore from Mexico done entirely in Spanish. Fuck, these guys sound pissed. Songs about animal rights, class discrimination and most interesting of all the oppression of the Palestinians by the Israelis. Fans of LOS CRUDOS, ANTISCHISM, etc... should give this a whirl. (RM)
(Noe Cruz, Apdo 13-517, CP 03501, Mexico, DF, MEXICO)

DISSOLUTION '77 - "Criminal Rain/ Panic"

True to their name, very '77 punk rock here, though, both songs are longish and that's not very '77. If you're into early KILLING JOKE you'll like this. (EC)
(Helen Of Oi!, 15 Spring Gardens, Ventnor, Isle Of Wight P038 1QX, ENGLAND)

DISTORTION - "Brothers Under The Skin" CD

Oh man. It seems as though every fuckin' oi band that ever recorded a demo is being resurrected and releasing a new CD. Boring is the only way I can describe this. I suppose it sounds like THE EXPLOITED right before they went "pinche metal" if I may be so bold as to quote MANIC HISPANIC. (RM)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, ENGLAND)

DIVIDED WE FALL/25 TA' LIFE - split EP

DWF say they're a hardcore band, but all I hear is a shitty heavy metal band. Two songs of comical shit that's supposed to be 'hard'. 25 TA' LIFE come around with two songs taken off their '93 demo. The tempo is slow, and the music leans heavily on the metal side. I heard a lot of good things about this band, but these two songs fail to live up to those expectations. (MA)
(Radical East, 1-4-5 #201 Minani-Karasuyama, Setagaya-Ku, Tokyo 157, JAPAN)

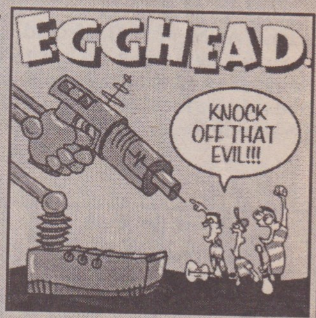
DOG POUND - "King Dickley Kool" CD

This disc has 16 fast, melodic pop punk songs with an edge. The strong melodic vocals sing lyrics that concentrate on personal feelings. The stand out tracks are "Somebody" & "Around" which have some cool start and stop rhythms. (MM)
($10 ppd: Black Pumpkin, PO Box 4377, River Edge, NJ 07661)

DOOM - "Fuck Peaceville" 2xLP

Thirty seven songs, some dating back to 1988 from this (now) well known English band. They've rerecorded this stuff to make it available again - much of this originally being on Peaceville and long out of print. With Peaceville's allegiance with the major label 'Music For Nations', the band's looked for other options. It's great stuff - everything they're known for, and for the many people who didn't get to pick it up first time around, this is a great way to hear some classic stuff. The packaging is disappointing - it's a shame that some of the original cover art (especially the 'Bury the Debt' cover, which I always liked) isn't included. (TM)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

EGGHEAD - "Knock Off That Evil" EP



Another example of four-eyed geekpop/punk (or *patheticore*, you heard it here first!). Mostly mid-tempo hooky songs about palm readers, Japanese TV shows et. al. recorded badly and performed with a certain amount of comedic delivery. Still a cool geekpunk tune i.e. the JETSONS in "Jet Pack" (a song about space stuff, cool!) and a pretty good woe-is-me-my-chick-hates-me pop tune in "Donna's Always Mad At Me". Have to say, it certainly beats other stuff from this genre. (HD)
(Dizzy, 30-28 34th St #4G, Astoria, NY 11103)

ENDPOINT - "Catharsis" CD

I never understood the hype that surrounded this band. I always felt they were, at best, mediocre pap. This disc is a re-release of their third album, which I guess was out of print for a while, but who was honestly scrambling to own a copy of this? Easy listening rock with overly sappy lyrics sung with some the weakest vocals I've ever heard. The liner notes are pretty self important saying this is a classic hardcore record, and that "Catharsis" is what every hardcore record should be. What a load of bullshit. (MA)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

ENDPOINT - "If the Spirits Are Willing" CD

Reissue of a record recorded and issued back in 1989. This certainly sounds a bit dated - if I'd have picked it up when it came out, it probably would have received a lot more playing than it'd get today. It's hardcore consistent with the time period - flirting with both straightedge and metal stylings while never straying too far from their hardcore roots. They certainly had a following, and seemed to influence a lot of people, so it's great that it's available again. (TM)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

ERASE TODAY - "A Big Yes And A Little No" EP

Hard-rockin' powerchord punk that pays more than a little lip service to melody. The title track is a blur of solid, but undistinguished rock'n'roll energy, and "The Quickest Song" (not a quick song, but the shortest here), shows more of the same. But these guys really show their stuff in "You're Dead," a solid, catchy burst vaguely like a poorman's version of (U.S.) UNDEAD, helped along by gutsy, no-nonsense production. Average, but shows promise. (SS)
(Cargo Records, The Studio Edith Villas, Bective Rd, London SW15 2GA, ENGLAND)

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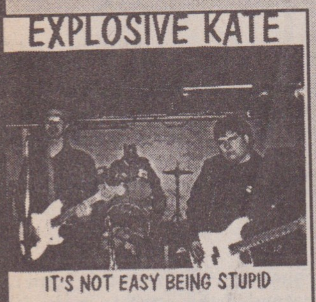


EXPLOSIVE KATES - "It's Not Easy Being Stupid" EP

Sloppy and poppy. Drums are loud and fucked-up, which I like. In the tradition of STRAY CATS, CHUCK BERRY, and THE QUEERS, they've got their young girl song, "She's Just Eighteen". The vocals are most fresh and you should give it up for them. They're from Delaware, they need your love. (JN).
(Trickshot Records, 815 Rosedale Ave. #1, Wilmington, DE 19809)

F.T.E. - "Front Towards Enemy" 2xEP

God, this record is boring! Believe me when I tell you that not even half way through the first song I was hit with a drowsy feeling induced by the music these guys play. Generic mosh core that stay level through all seven songs. Very lite. The packaging is nice, too bad the music stinks. (MA)
(Exit, PO Box 263, New York, NY 10012)

THE FAGS - "My Boyfriend Is A Janitor" EP

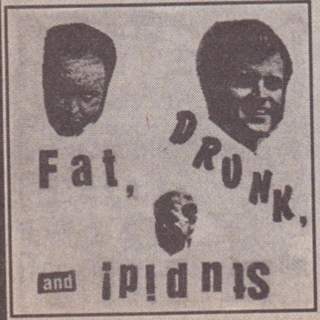
Chaotic punk rock with screaming girl vocals a la RAOOUL. Songs are super short, simple, and fast, the way they should be. Sounds like they're fucking shit up. Good stuff. (JN)
(Westside Records, 8267 Brandywine Ln, Ypsilanti, MI 48197)

FARMACIA DE GUARDIA - "TNT Punk Pop 1982" CD

A demo this Spanish band recorded in 1982 now released on CD. Since everyone else is jumping the retro wagon, why not? Pretty cool short poppy punk songs. In fact, it's the Spanish VIBRATORS. Well, not exactly, but pretty damn close. Good stuff, though at 15 minutes, it's just not enough. (CK)
(Subterfuge Records, PO Box 46055, Madrid 28080, SPAIN)

FAT, DRUNK AND STUPID - "Das Lebensraum" EP

Yeah, yeah, yeah..... The word "punk" is thrown around quite a lot these days, I'm mean hell, people called NIRVANA "punk" but here's real punk for you courtesy of FAT, DRUNK, AND STUPID (no relation to SECTION 8, if you know what I mean). Not a bunch of pretty boy poseurs waiting to be signed, or intellectual emos, just a bunch of fun loving Santa Barbara guys who get together and play 1-2-3-4 fuck you, one minute blasts of catchy unpretentious punk rock. This is six songs of real punk rock, even down to the xerox sleeve, and I wish everyone owned this slab of wax. FAT, DRUNK AND STUPID rule, so trade in the latest "East Bay" sound record you bought and send the money to...... (EY)
(Chapter Eleven Records, PO Box 132, Sonoma, CA 95476)

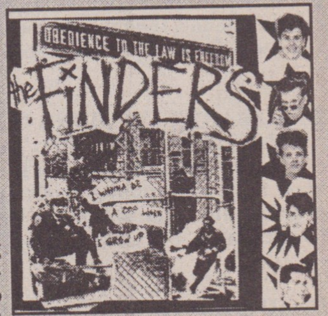


FELIX FRUMP - "Mt. Cockmore" CD

Geek pop-punk in the chunky power- chording mode. I hear a lot of DESCENDENTS and SNUFF here with a tendency to go technical (dual leads, stops and starts, multiple harmonies) despite the sometime warbly vocals. Pretty much sensitive guy-love-songs-tight punk rock almost all of which is hooky and fast. (HD)
(Iguana, PO Box 110210, Nutley, NJ 07110)

FILTHY CHARITY - "Manes Thecel Phares" CD

When this first started I was sure that it was going to sound like FEAR FACTORY. Then things went berserk after that. Imagine a heavy metal DESTROY that likes ROLLINS BAND a lot. In theory this may work, but reality says no. And at 61 minutes of music, this would make an excellent torture device. (RC)
(Filthycore Productions, 35 Rue Jean Corot, 13200 Arles, FRANCE)



THE FINDERS - " I Wanna Be A Cop When I Grow Up" EP

Southern California pop-hardcore. Lots of screaming and fast and slow song parts that manage to stay melodic. Along with the age old song topics of "jocks" and "religion". How many times can we be told how stupid they are? Duh. "Vegan Reich" on the other hand is kind of funny. Singing about fascist vegans will probably ensure THE FINDERS a lot of grief so I'd had to say they're pretty cool. (CK)
(Monsters Of Rock Records, 1533 Margarita Dr, Redlands, CA 92373)

FLAKES - "What Do You Call That Noise ?" CD

This talented Swedish 3 piece band plays mid tempo rock with leanings more to the pop side of the fence rather than punk. The good melodic vocals are sung in English with a very American accent. The more you play this disc the more you'll like it. (MM)
(Incredible Shrinking Records, Box 129, 401 22 Göteborg, SWEDEN)

FLEAS AND LICE/ASSRASH - split EP

F&L have lots of "punk rock imagery" - cartoons of punk guys puking into their buddies' beer mugs. Songs are tight, tuneful and upbeat. Some of the songs have a Fat Records production quality which is odd for a punked-out band from Holland. ASSRASH play hard '80s European punk with harshness— without dumb, growling stuff. (MK)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

THE FLIES - "Teen Challenge" EP

Pretty straightforward pop rock. The kind of stuff eMpTy used to be famous for. Catchy and fun for the whole family. (CK)
(Empty Records, PO Box 12034, Seattle, WA 98102)

FRANK MY UNCLE'S BAND - "Little Karen" EP

Basic puke punk here. Style of the old school. Easy tempos, catchy lyrics and a cover of NEGATIVE APPROACH's "Nothing". This thing seems to be a collective of old punk and the best of lo-fi, noise-laced rock and roll. Distorto punk! (SM)
(Dog's Blood Records, 4017 King's Lane, Burton, MI 48529)

THE FRANTICS - "She's A Drag" EP

A great, snarly four-tracker from garage-punkers THE FRANTICS, with equal parts retarded teen lyrics (the title track), tunes you can hang a trenchcoat on ("It's Me Again") — and even a touch of ska ("Ode To Coffee"). Simple, pure three-chord punk; strongly recommended, and downright hilarious to boot. (SS)
(Wedge Records, PO Box 1146, Grass Valley, CA 95945)

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THE FRANTICS - "Playing Dumb" EP
This is a case where thank goodness the music makes up for the crappy cover. Again people, the cover art is half the package - sheesh. Spastic, melodic stuff from So. Carolina with a definite QUEERS, and S. WEASEL influence; both musically and lyrically. Definitely worth a listen or two. (LD)
(Wedge Records, PO Box 1146, Grass Valley, CA 95945)

FREEWILL - "Almost Again" CD
I'm not sure if this is new or one of those late 80's post-edge bands retrospectives that Lost and Found loves to milk (since the back cover says licensed from Wishing Well). Anyway, the band reminds me a lot of late DAG NASTY and FARSIDE. Somewhat pleasant sounding and well-played, but lacking a certain passion. (BG)
(Lost and Found, Bunteweg 1, 30900 Wedemark, GERMANY)

THE FREEZE/BOLLWEEVILS - split 10"
If this were a battle of the bands I'd give the edge to the harder edged FREEZE. They're a reformed Boston band circa "This Is Boston, Not L.A.". Both bands play melodic hardcore, but the old timers pull it off far better than the rather generic sounding BOLLWEEVILS. (MC)
($5 ppd: Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

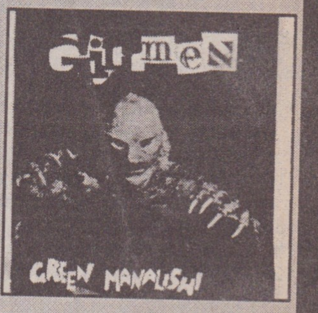
FULL SERVICE QUARTET - "Lionel Ritchie" EP
The first time I played this I had to check if there was dust on the needle. It's a noisy, lo-fi recording of a fucked up kinda punk band with a bit more than that going on. The end of the last tune on here was a squealing noise fest that was fun to listen to. (MM)
(File 13 Records, PO Box 251304, Little Rock, AR. 72225)

FUMES - "Flamethrower" EP
Alright!! This band has got to be recognized for what they are, one of the best punk bands around today. Though good things have been said about them, I've never felt they've been given their due in MRR. I'm not here to say they sound like the NEW BOMB TURKS, I'm here to say that the FUMES fucking *rule!!!* Their latest 7" is no exception. Smokin' drunk punk with speed and gall. Viva los FUMES!!! (RY)
(Trench Records, PO Box 1222, Spokane, WA 99210)

GAI - "Damaging Noise" LP
Hundreds of records stream through Maximum yearly, most falling deep into the abyss of unmemorability by the sheer lack of original ideas or honest personal expression. The few memorable bands demos even tend to wail on the majority of studio records. The case in point being Japan's GAI who paved the way for the SWANKY'S and CONFUSE brand of DISORDER-styled loose hardcore completely mangled out of recognition by distortion and grated by barking growled vocals. This is how you handle a limited recording budget! Nine songs, limited to 800. (KS)
(Kings World Records, JAPAN)

GARATOS PODRES - "Rock De Suburbio" CD
Recorded live in '95, this is some rockin' stuff from this Brazilian outfit. For the most part these guys play traditional late '70s oi a la SHAM 69, THE COCKNEY REJECTS, etc... To mix it up there's a fairly thrashy number and a bit of a surf influence on a couple of songs as well as a really good, slow, ska number. Eighteen songs all of which are sung in Portuguese so I have no idea what they're saying, nevertheless, one of the better live recordings I've heard recently. (RM)
(Drunk Records, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

GARROTE VIL - "Carroña" EP
Slow, grinding, percussive stuff here, with a metallic edge, sort of like later SUICIDAL TENDENCIES stuff, with growling vocals that almost become raps in places. This is slightly underproduced, but you can still hear an atmosphere being created in these songs. Pretty cool, as long as they don't "progress" too far towards metal in the future. (AM)
(Tralla Records, Ap. Co: 37.119, 08080 Barcelona, SPAIN)



GILLMEN/CREEPING PUMPKINS - split EP
Both bands play a slower, guitar oriented alternative pop with an underlying '60s/blues influence. Not very punk. I say we all drive to NY/NJ and kick the shit out of them. Nah. (KK)
(Jimmy Woodser Records, no address)

GIRL TROUBLE - "The Track" EP
Long-running Washington-state band throw another platter across the parking lot and try to convince people something strange happened. The vocalist has almost too much range for this genre, really *deep* and soulful... naaaah. The instrumental is pretty OK and the pick of the two sides. I'm not a fan. (RW)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

GITS - "Kings & Queens" LP
Archival stuff from this band, originally released as a tape back in 1989 when the band was still in Ohio. The songs the band were doing then (all of which got dropped later) were slowish, with an almost blues-punk feel and Mia singing with an earthy, almost lounge delivery. It had almost none of the punk rock feel of their later incarnation. The tension between the singing and playing is pretty interesting but I can almost see why they abandoned that approach, if they kept it up the results would've been pretty original, but.... Songs with a fair amount of subtlety and heart and even then the band plays with a certain power and authority. (HD)
(Broken Rekkids, PO Box 460402, San Francisco, CA 94146)

GLUECIFER - "Dick Disguise As Pussy" LP
The yelps of James Osterberg's ghost with squalling guitar derived from James Williamson punctuate this frantic punk rock slab. This shit has some of the "Raw Power" era STOOGES authority with a Norwegian twist of the shiv. Detroit went to Oslo and had a messy miscarriage. Some of the lyrics for your enlightenment: "Feel the throbbin' vein face down to the flame" (Dogburner), "I got steel you got flesh, I got a target, gonna make you a mess" (Under My Hood) Bad music for bad people. Count me in. (BR)
(Hit Me Records, Dekhmansgt. 17, N-0178 Oslo, NORWAY)

GOOD RIDDANCE - "A Comprehensive Guide To Moderne Rebellion" LP
On their second full length, GOOD RIDDANCE kick down 18 tracks of melodic punk that is easy on the ears. Though a couple of the songs are short bursts of speed, this is generally too poppy for my tastes. And they way the vocals are sung instead of screamed kind of irritates me. It is kind of strange because I always see the guys in this band going nuts in the crowd of these metal/hardcore straightedge shows, but that doesn't reflect in their own music at all. I know a lot of kids will dig this, but it really isn't my thing. Thumbs up on the excellent cover of GOVERNMENT ISSUE's "Hall of Fame". (RC)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

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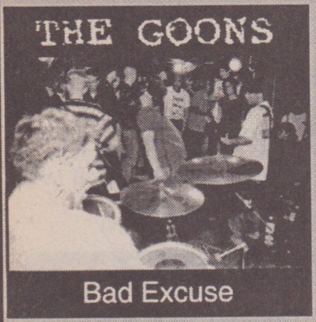


THE GOONS - "Bad Excuse" EP
Fun, obnoxious stuff from Hyattsville, MD: Catchy enough hardcore with trés snotty lyrics for example "Sweet Sow" (an ode to a female cop B&D fantasy,) "I don't like the other cops/But baby I like you". Tee hee. (LD)
(Torque Records, PO Box 229, Arlington, VA 22210-0229)

GORILLA - "Obliterator" LP
I don't remember GORILLA having an organ before. Maybe it just wasn't so prominent before. Who knows? Anyway, I may be slightly distracted by this, but not enough to ignore the vocalist. This guy has a great voice. Gruff and slightly strained. Wow. I never noticed that before either. I'm discovering new things by the minute. Oh yeah the songs are very catchy and remind me of a cross between GAS HUFFER and THE HI-FIVES. I could listen to this for hours. (CK)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

GRIFFIN - "No Call/They Ain't Got No Roots Rock Rebel"
Brit influenced Japanese punk (vocals in English). The A-side is an ok oi-ish number but the B-side is a hideous cover of the CLASH's "White Man In Hammersmith Palais" with modified lyrics. For example "Johnny Lotten (no typo, from printed lyrics) was not dictator". So bad this brings down the whole release. (RL)
(MCR Company, 157 Kamiagu Maizuru, Kyoto, JAPAN)

THE GUARANTEED UGLY - "Patchwork Man/Little Girl Lost"
Hey, it's a Childish production so you know: a. it will sound like THEE HEADCOATS; b. it will have guitar; c. it will have a male singer; d. it will be pretty good; e. all of the above. (CK)
(Wild Wild Records, no address)

HAPPY REVOLVERS - "Suicide Is Alright" CD
Good pop punk from Germany here. Gal singer in the GOOPS/TILT vein. A more bubblegum feel at times too. A decent release with about 2/3rds of this disc's 15 tracks being good catchy uptempo stuff and the other 1/3 being mediocre pop. Still a keeper though. (RL)
(High Society International c/o Thorsten Wolf, EhrenbergstraBe 51, D-22767 Hamburg, GERMANY)

HASS - "Für Die Besten Fans Der Liga/Export"
Fucking Germans are completely obsessed with soccer (fußball) and beer. In this case, however, it works to your advantage - if you're a fan of catchy German sing-a-long, beer drinking, punk rock, that is. I have to admit I am a huge fan of that style of music. Even inside the genre, though, this one stands out. And, as an added bonus, neither song is over two minutes. (KK)
(Peter Blümer, Tannenstr. 2, D-45772 Marl, GERMANY)

HÄSSÄKKÄ - "Totaalinen Vitun" EP
Loaded to the hilt with songs, this fast and furious record smokes. Chaos at times with distorto vocals. The kind that sounds like a garbage disposal singing. Full-on political punk rock with speed, stop starts and manic implosions. (SM)
(Raffe, Ratäkatu 13 A 1, 90100 Oulu, FINLAND)

HAVARD I VASKEROMMET ER - EP
Mish mashing heavy metal-riffs and the accompanying funky drum beats, sing-a-long oi-style punkers, and hoarse vocals as I think only Norwegians singing in English can muster (BANNYLYST, SO MUCH HATE, etc). This new band flip-flops from each of the six songs, making for a fun basement punker single. Plus I'm still trying to figure out the translation of "Another Bear"? (Beer ..I think?) Anyone want a six pack of Polar or a keg of Grizzly later? Weird and fun. (KS)
(Klaes Records c/o Jorgen Novik, Bjonnavegen 50, 7713 Sandollan, NORWAY)

THE HEADCOATS - "In Tweed We Trust" LP
Can't believe it's mono! I refused to listen to the HEADCOATS just because they just had too many releases, this is so good, the first song sounds like THE FALL, which is a total compliment, I think. The rest is very, very good punk rock indeed. (EC)
(Damaged Goods, PO Box 671, London E 17, ENGLAND)

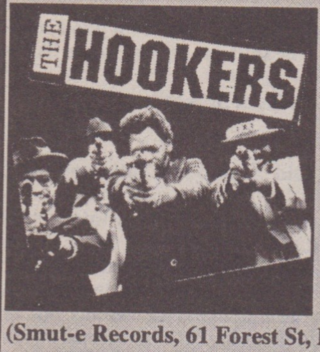
HECKLE - "We're Not Laughing With You" LP
Lots of references to sheep, greed, and scene sluts, which is pretty peculiar cuz they sound like an Epitaph band. Wish I liked it because they are/were hanging out locally (are they from NJ?) and I want to be supportive and, you know, it'd be embarrassing to get my ass kicked on The Strip, but it didn't tickle my fancy. Well produced, sounds a little like SCREW 32, but not as original. Fans of baggy pants will enjoy this. (JN)
(Wingnut Records, 1442A Walnut St. #59, Berkeley, CA. 94709)

HE'S DEAD JIM - "Pump No. 12" EP
Four cuts of chunky hardcore with female vocals and political lyrics from a feminist perspective. Good, basic old-style stuff but with an up-to-date message and modern rock stylings, like if NO DOUBT were actually a punk band. Worth checking out. (AM)
(On The Rag, PO Box 251, Norco, CA 91760-0251)

THE HIVES - "Oh Lord! When? How?" CD
Fuck yes! THE HIVES play upbeat, hectic pop punk, but with a sound more reminiscent of OPERATION IVY than the melodicore that's more prevalent in the Swedish scene. Not that they play ska, just that they have a raucous energy that transforms this disc into a winner. Unfortunately, this band may go overlooked because of their location, which would be a definite shame. Seek this one out. THE HIVES rock. (AM)
(Sidekicks Records, Kyrkogatan 13, 70210 Orebro, SWEDEN)

HUMPY/OHEISVASARA- split EP
Montana's HUMPY crumple out rudimentary punk that teeters on hardcore velocity and rage, but belts around a melodic core. Five songs, all with lyric translations in Finnish and a cover of TERVEET KADET's "Outo Maa". Finland's OHEISVASARA recall the thousands of '80s Finnish hardcore bands that filled out the rest of the early Propaganda comps. They play four songs of solid Finnish hardcore that fail to anchor into any memory cells. (KS)
($3 ppd: Smetanka, PO Box 9081, Missoula, MT 59802)

MUSIC REVIEWS



THE HOOKERS - "Kiss My Fuckin Ass" EP
Yow. Way excellent raging faster-paced traditional punk rock that grabs you by the "fuckin ass" and pulls. This has it all: piercing guitars, a head bouncing drum/bass combo and excellent vocals (a great combination of singing and screaming/yelling). The energy level reminds me of both THE NEW BOMB TURKS and THE RIP-OFFS. All four songs rip. It really does not get any better than this. (KK)
(Smut-e Records, 61 Forest St, Medford, MA 02155)

THE HORMONES - "Castaway/All Kindsa Girls"
Catchy, melodic pop-punk with gooey songs about girls and...girls, including a REAL KIDS cover. If you're fan of this type of music - as I am - you'll want to have this. If you're not, this one will not bring you to the dark side. (KK)
(Empty Records, PO Box 12034, Seattle, WA 98102)

THE IMPOTENTS - "Dooshin' Duschen" EP
Minimalist three-piece jangle punk from Las Vegas. Funny lyrics and lotsa screaming made me crack a smile, but repeated horror movie samples and crappy sound made me crack a frown. I guess it's OK, overall. (CH)
(238 Nebraska Ave., Henderson, NV 89015)

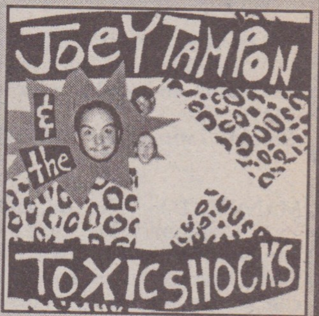
INJURY - "Thrown Away" CD
Straight ahead thrash with melodic breaks and pissed-off vocals. It's not necessarily original, but there's a rough sound to the production and a sincerity in the singing and the angst-ridden lyrics that makes INJURY stand out. They don't go overboard with the syrupy melodies, but they are definitely catchy. I'd say combine the full sound of contemporary Fat Wreck bands with early, hardcore DESCENDENTS and you'd have a close approximation. Pretty Good. (AM)
(Drop Out Records, PO Box 58960, Houston, TX 77258-8960)

INSTED - "Bonds Of Friendship" CD
I remember when this first came out, I didn't like it then, and I still could care less for it now. Mid-tempo watered down posi-core from the later half of the '80s, that if anyone had any sense of quality control, should have never been released in the first place. I swear you know what they're going to say in their lyrics before you actually glance at the lyric sheet. It's that predictable. Another one of those bands whose hype was more interesting than their actual output. Tame, tame tame... (MA)
(Lost $ Found, Bunteweg 1, 30900 Wedemark, GERMANY)

THE INTERNATIONAL STRIKE FORCE - "Love Is..." LP
Crazy British riot grrl rock with horns? BIKINI KILL meets ROCKET FROM THE CRYPT on, like, 16 speed? Whatever it is, it's definitely different. Tom-tom drum beats, "Yeah yeah"s, and lesbionic lyrics. Then they break into cute GIRLS AT OUR BEST-like pop stylings. Uniquely Slampt! Check out the other releases on this label too. (PC)
(Slampt, PO Box 54, Heaton, Newcastle Upon Tyne, NE6 5YW, ENGLAND)

INVISIBLE MEN - "Beat Down" EP
Real standard fare, surf hod-rod instrumental stuff. Too slick for your mama. "Wire up, fire up and shake rattle and roll your bones, blah blah blah...". I'll just be napping in the corner if you need me. (RY)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

JEFF DAHL & THE REMAINS - "Born Too Loose/All This And More"
What a motherfucking waste of plastic!!!!!! Just check out the song titles...... HEARTBREAKERS? DEAD BOYS? Fuck!!!! If I hear one more band cover one of these songs this year....... *Jesus!!!!!!* It's utterly embarrassing!!!!! This must be one of those tribute things...... yet another one fer that great pyramid of useless Thunders worship records!!! Yawn!!! (SW)
(Hurtin', 1-10-16 Shirasagi Nakano-Ku, Tokyo 165, JAPAN)



JOEY TAMPON AND THE TOXIC SHOCKS - EP
Ten songs on one 7 inch and definitely not my style. Soundwise this reminds me of something that got left off of the "Flex Yer Head" comp. Actually, the songs are quite silly...... but fuck man, this just don't do it fer me. This is the type of record that you hear 'em blaring at Epicenter records, and yer thinking in yer head... "God, what a bunch of completely non-cultured bastards!!!!" (SW)
(Recess Records, PO Box 1112, Torrance, CA 90308)

JUGGLING JUGULARS - "For Humanity" LP
Finnish rock and roll with socially conscious lyrics. Song titles such as "War", "Fight For Humanity" "Western Disease" and "Selling Privacy". Fast, short songs (almost all clocking in around the 2 minute mark), a LP that plays at 45 rpm and it's pretty catchy too. (CK)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

LOS KENNY HARPERS - "Jipis Con Pistolas/En Navidad"
"Jipis Con Pistolas" is a fine, fine song. It's basically ripped off of some METAL URBAIN song (Bruce R. was just listening to some oi band ripping off the same song; it must be some kind of collective unconscious) and has a fine attitude evident. Out of what be sheer perversity, they put a slow and sludgy thing on the flip side. There's also a bunch of spoken stuff, but these Castillian accents are way beyond my comprehension. (DD)
(Electro Harmonix, no address)

KURBITS I.R. - "Inget Liv" EP
Like a hybrid breeding of RUPTURE and MOB 47 combining manic drum throttling with a lot of Swedish howling ümlauts. Not DISCHARGE-guitar heavy though very power-chord reliant, this falls upon brevity and speed to hammer its point. Clean and upfront production fleshes these thirteen songs out, as the longest one flies by at a minute thirteen seconds! Yeowch! (KS)
(Really Fast Records, PO Box 6170, S-102 33 Stockholm, SWEDEN)

LEAP FROG SOCIETY - "Don't Get Caught" EP
"Concrete Hell" is a great song about Las Vegas, "Bicycle Terrorist" is about bike thievery. All the lyrics are great, I'm glad there's a lyric sheet or else I wouldn't know it. This is excellent crude fast punkrock. Like BORN AGAINST live, on that tour when Sam had laryngitis. I really like it. (GS)
($3 ppd: Meatslap Records c/o LFS, PO Box 73034, Las Vegas, NV 89170)

MUSIC REVIEWS

LIFE'S BLOOD - CD
This band was a favorite of mine back in the day, so I was quite glad to see this one tossed into my review bin. LIFE'S BLOOD was a band out of New York I never thought got enough recognition. It seems they were overlooked due to all the hype surrounding Revelation Records during this time. Well here is a second chance. This CD discography contains their 7" material, comp tracks, and one demo song. This is excellent hardcore, full of catchy hooks, and passionate vocals full of anguish. I always find myself introducing people I know to this band, and they never seem to be let down. So now it is time to drag out that old Fred Perry, shave your head, dust off the boots, and prepare to rock. (RC)
(Vermiform, PO Box 12065, Richmond, VA 23241)

LIHASADE - "Kapteeni Kaaos" CD
Subdued punk rock from this five piece group of Fins. Slow to mid tempo and well produced. All the lyrics are sung in Finnish. (MM)
(Stupido Twins Records, PO Box 301, 00121 Helsinki, FINLAND)

MANIFESTO - "The Old And The New" EP
Communist hardcore from Spain. Very impressive layout. Reminds me a little of MAN LIFTING BANNER, maybe it's all the anti-Soviet Marxist lyrics. You've got to appreciate a hardcore band that can scream full-on lyrics discussing "divide in classes... demagogic phraseology about peace combined with Militaristic exultations". I don't necessarily understand what they're talking about, but I sure dig it!! (MK)
(AHC, Apdo. Co. 5155, 50080 Zargoza, SPAIN)

THE MANTS - "Mants In Your Pants" EP
Fun punk rock threesome out of Canada, in the same vein as THE MAKERS or THE RIP OFFS. Do you guys really perform with those masks? (EC)
(Roto-Flex, PO Box 64252, Calgary, AB, T2K 6J1, CANADA)

MATA-RATOS - "Está Aqui...Estás Ali!" CD
This sing a long punk band (if you know Portuguese) is fun to listen to. Mostly mid tempo melodic style with some slight metal influences that were not overbearing. (MM)
(Drunk Records, Apart.13037, 1019 Lisboa Codex, PORTUGAL)

ME FIRST - "Teenage Flatsy" CD EP
Local all-girl amateur punk in the MUFFS vein. A strong follow-up to their great debut 7". A five songer that deals with the real life issues such as clowns and roommate woes. Fans of UK girl fuzz pop, e.g. THE FLATMATES and early PRIMITIVES, will dig this too. A cool addition to the local scene. (RL)
(Broken Rekids, PO Box 460402, San Francisco, 94146)

MEGA SMEGMA - "Milking The Joke" CD
A CD for smart asses: obnoxious, belligerent, and pokes fun of just about everything and everyone. Thirty three songs, with song titles such as "Bad Bunny" - about get this - a shitty little bunny. "Clubbing Seals", "Gladiator Movies" and "Homicidal Shaving". Keyboards, saxophones, and metal riffs - could this perhaps be Tampa's equivalent to the DIESEL QUEENS? Don't know how many times I could listen to this, but nearly had my tea come out my nose the first time I did. Tee hee hee. (LD)
(Slippery Records, PO Box, 82448, Tampa, FL 33682)

THE MEOWS - "She" EP
Basic melodic driving stuff. It's tight, loud & all that good stuff. I liked the breathless singer's style. Not quite a meow, more like a steady purr. (AI)
(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

MILHOUSE - "Modern Problems, Old Fashioned Solutions, And Classic Mistakes" EP
I wonder if they got their name from that cool, nerdy intellectual kid on the Simpsons. Well, Krusty the Clown seems a more fitting character for their raw, unapologetic and occasional obnoxious music. The singer even kinda reminds me of Krusty, possessed by demons. It's too bad his vocals are so incomprehensible and throat damaged, because there's some insightful and intelligent ideas going on here behind all the noise. In the tradition of BORN AGAINST and RORSCHACH. More entertaining than an Itchy and Scratchy cartoon. (BG)
(Wreck-age, PO Box 263, New York, NY 10012)

MILLION SIX - "Sex Surrogates, Mothers Of Pearl, And Blasphemy" EP
Pop punk in the BAD RELIGION vein with a little more quirkiness. Good tunes and good basic production but this doesn't really stand out in this genre. Decent but not overwhelming. (RL)
(Gazebo Records, PO Box 1743, Whittier, CA 90609)

MIRIAMPLACE - "Get In The Sulky" CD
Oh boy it's finally hit Italy. Yes the dreaded NOFX virus. I'll give credit where it's due as these guys write some really good songs. Some really interesting guitar work and interesting song structure keeps them from sounding like a total rip off. Sort of like early LAGWAGON meets JAWBREAKER. On the down side the singer sucks, bad. Fire your singer, rerecord this and you guys will be huge. (RM)
(Panic Records, Via Degli Ausoni 84, 00185 Roma, ITALY)

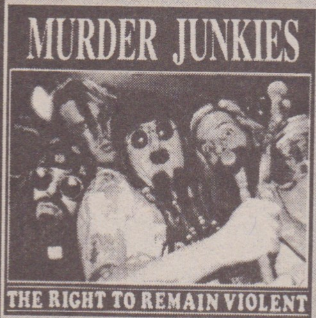
MOGEL - "Scream" CD
Four songs, two of which are off other releases. More Swedish punk in the PENNYWISE school. Not bad, not great, not a lot I can add. (LD)
(Kamel Records, Kolsvag 4, 751 55 Koping, SWEDEN)

MONDO TOPLESS - "In The End/Stay Away"
Get out your white go-go boots 'cause there's two good tunes on this slab from this '60s style garage/pop band. I really like the sound of the Vox organ on this single. The A side is a fast rocker while the flip is a little longer and slower. So start dancing. (MM)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

MONSTER X - "Will To Die" EP
This band blows the fucking doors off the conventional straight-edge sound! This is exceptionally good grindcore, with enough tempo changes to keep your mind from wandering. Throat bursting dual vocals deal with topics that will make you think. The abuses and sexism in modern medicine, how fluoride is toxic, and treating other humans and their views with respect. After almost every song on the lyric sheet there is a lengthy description on the reasons behind writing the song. All around this is a top notch release, including the awesome packaging that folds out into a poster. Kent even turned the Ebullition logo into a great ripoff of the Earache logo. (RC)
(Ebullition)

MUZZARELLAS - "Jumentor" CD
This ones strange. It's a Brazilian joke core band (seriously), who actually sound pretty damn good. They had me laughing at just about every song. Musically they tend to veer between hyperspeed punk and oi-like choruses, always celebrating the absurd. Includes such instant classics as "Sometimes I Cry When I Watch TV" and "Girl With The Darth Vader Eyes". (BG)
(Fast N' Loud, Apart 13037-1019 Lisboa Codex, PORTUGAL)

MUSIC REVIEWS

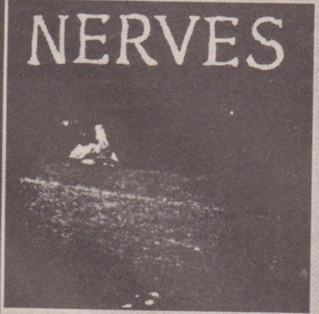


MURDER JUNKIES - "The Right To Remain Violent" EP
Okay, I'll try to forget who they are, just so I can pretend this doesn't suck. Basic rock and roll, sloppy and out of sinque with reality. Another of the many just average records that exist. The guitar is there for me, in a MOTORHEAD type of way, but the rest of the band does nothing for me. Maybe live I could like it more, full volume and fist a flying— beer and music always seem to go good together. But for now this band still reeks! (SM)
(Vital Music, PO Box 210, New York, NY 10276)

NNP - "Fun Not Respect" CD
Ultra fast harmony-core, like a more metallic 7 SECONDS in places, 13 tracks, and while the intros and breaks may explore different rhythm ideas, the songs ultimately follow a similar formula: melodic guitar parts, super fast drums, and cute singalong vocals that Kevin would be proud of. (AM)
(Caesar Records, Forsterstr. 38, 66111 Saarbrucken, GERMANY)

NAKED AGGRESSION - "March March Alive!" LP
Fourteen songs recorded at Gilman in September '95. I have to say I was never a fan of this band on record, but the one time I saw them live was pretty good, especially their cover of KIM WYLDE's "Kids In America." Unfortunately that song isn't on here, but the record is a pretty good representation of this band's live sound. It's been recorded pretty clearly, and the set list spans much of the band's career. If you're into NAKED AGGRESSION or were thinking about checking them out, go for it. (AM)
(Mighty Records, PO Box 1833, Los Angeles, CA 90078)

THE NEIGHBORS - "We Refuse To Kiss Ass" CD
Eighteen songs teetering on F.O.D.-style thrash spasticness (particularly the vocals) but plowing through with OUT COLD stop-on-a-dime straight ahead hardcore overdrive. Superb production, sturdy musicianship and pissed off lyrics assail many of the "punk rock topics" but approach them with originality and some genuine thought. There's also a fair share of goofy toilet humor... including the colossally frightening cover. Yeech! (KS)
($7 ppd: 11383 Surco Dr., San Diego, CA 92126)



NERVES - "13 Styles Strike" EP
Six new songs from this English outfit. Despite being recorded at the same studio, the sound quality on this is thin compared to the split with SUBSTANDARD of a couple years ago. It's unfortunate, as the songs on this are as good as those on the split, but don't have anywhere near the impact. Good songwriting, but the knockout punch is lost somewhere. I'll be keeping an eye out for the next round. (TM)
(PO Box 208, Nottingham, NG7 6EN, ENGLAND)

NITROSONOMES - "Surfing Bacters" EP
This just doesn't make the cut. Musically this is all over the place. A mix of oi, and pop punk. Even a slower song that reminded me of X. But the whining vocals, and weak production just dragged this down. (RC)
(Applequince Records, Via Di Mezzo, 12-01100 Viterbo ITALY)

NINE POUND HAMMER - "Ain't Nothin' To Do/Radar Love"
Kick ass!!! God damn Tennessee cowboys know how to play punk circles around any sissy California band! Whether this is true, I can't say, but this band does truly blow doors! Lots of energy, big ol' sound, highlighting bass and drums which does a lot for me. Yeah, it's totally recommended. Go see 'em too, if you can! (RY)
(Royal Records, 7, Rue Tholoze, 75018 Paris, FRANCE)

NITROJUNIOR - "It's A Beautiful Day To Die" EP
One of the bennies of working at MRR is when you get records like this for review; records that just sorta make ya go "fuuuck" in appreciation. Not much in the way of band info or lyrics, but these folks play some seriously catchy raw punk flavored with a hint of rockabilly, and even a tad - dare I say - country western? Four songs, all great, a keeper from start to finish. Buy, buy, buy!!! (LD)
($3.00 ppd: Small Wonder Records, PO Box 3915, Carbondale, IL 62802-3915)

NOBODYS - "Short Songs For Short Attention Spans" LP
Faster-paced, melodic, straightforward punk rock. Pretty basic stuff here - which sort of adds to the package: short songs (as the title suggests) with guitars, bass, drums and vocals. Some of the poppier songs (Scarred By Love, Perfect) stand out, but a lot of the songs have a tendency to sound too similar. OK, not great. (KK)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

NOISE REDUCTION/DEADLOCK - split EP
DEADLOCK continue the DISCHARGE attack - like their countrymen DISCLOSE, they've managed to get the fucked up, fuzzed out guitar sound that most bands miss. Quality stuff for the genre, which despite being flooded by lesser imitators, still carries some weight. NOISE REDUCTION are from Belgium, and while they manage to swing the short song/repetitive riff style well, the production renders it far less destructive than the flip. (TM)
(D.I.Y. Records c/o Ryuji Asada, 102 Nakane House, 3-25-20 Koenji Minami, Suginami-Ku, Tokyo 166, JAPAN)

NOTHING MORE - "The Vice" EP
This three song, mid-tempo melodic high energy punk 7" is pretty good. I assume the band is from France but all the vocals are in English. Worth checking out. P.S. The cover illustrates why bands shouldn't choose the artwork. (MM)
(Panx, BP 5058, 31033, Toulouse Cedex, FRANCE)

ODD NUMBERS - "Jazz Cigarettes" CD
An import disc with seven or so tracks from their singles/domestic CD and six unreleased tracks. Although this is based on a minimal amount of research. Anyways, more great mod power pop stuff a la THE JAM and THE CHORDS from these NoCal boys. If you miss tuneful mod stuff that holds up with or without the fashion statement then this is for you. Great stuff. (RL)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

MUSIC REVIEWS

108 - "Three Fold Misery" CD
If you have any interest in this band, then you already know about their Krishna message, which obviously reflects in their lyrical content, so I'm just gonna describe the music. Alright then, this disc rocks like you wouldn't believe! Full bore hardcore with a modern edge and a bit of metal with a heavy crunch throughout. Nine songs, and they keep the intensity constant. This is the best they've done yet. (MA)
(Lost $ Found, Bunteweg 1, 30900 Wedemark, GERMANY)

ONE BY ONE/SEDITION - split EP
Two Brit bands that share a very confusing EP. It says "Les 40 Ans Du Vieux" on the cover, you can't even tell what the bands are, the thing was recorded (I think) at a farmhouse in France, and there's some writing in Greek to top it off. Putting that confusion aside, you get 2 fast hardcore songs, one in between, and one that reminds me of an updated FLIPPER somehow. (TY)
(Flat Earth Records, Bradford Music, PO Box 159, Bradford BD7 1YS, UK)

OPERATION: CLIFF CLAVIN - "Freedom Of Choice" CD
Fast, snotty and melodic punk that has way more insightful lyrics than the goofy, but cool, name would indicate. For a comparison I would say these guys sound like a less metallic version of PROPAGANDHI. Nineteen songs, four funny as hell covers and way cool packaging make this worth it. (RM)
($5.00 ppd: Plan It X Records, 5810 W. Willis Rd., Georgetown, IN 47122)

THE OUIJA BROTHERS/VIC VACUME - split EP
VIC VACUME is a blast'n punk band. Great hooks, humor and song structure. Full-on thick punk, stop/starts and a blast'n tight band! The OUIJAS first song sucks. But for the record they are silly, basic lo-fi punk crap, they have humor but the music is way too basic for me. (SM)
(Semprini Records, PO Box 72673, Roselle, IL 60172)

PEA WEES - "Where People Smile!!!" LP
There's no shortage of fast catchy tunes from this RAMONES influenced Italian band. The production and performance are good, but it's the songwriting that's way above average. (MC)
(Helter Skelter, Via Degli Ausoni 84, 00185 Roma, ITALY)

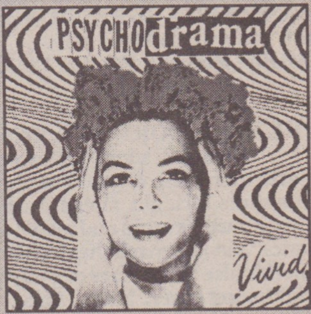
PHONO-COMB - "The Cross And The Switchblade" EP
No, no, *no* (thank you)! What is this mellow halfway new age instrumental slop doing in the review pile? Oh, they cover the RAMONES' "53rd & 3rd," how clever. Reminds me of how all manner of lame bands try to sound "hip" and "with it" by including THE RAMONES or (even more "obscurely," for Chrissake) THE SEX PISTOLS in their list of influences to show how eclectic they are. Who cares if the end result is as lame as this? (DD)
(Quarterstick Records, PO Box 25342, Chicago, IL 60625)

PIOLINES - "No Quiero Pensar" CD
A Spanish band that better be attempting a parody record here, because they go all over the map stylistically without ever really doing anything with genuine passion. There's some ooh-aah pop-punk, grindcore moments, strumming-melodica...oh fuck it, it sucks. I hate it. (RW)
(Munster Records, PO Box 18107, Madrid, SPAIN)

PLASTIDECORE - CD
Spaniards take in elements of hip-hop, Epitaph brand melodic generic punk rock, funky guitar and popping bass lines and twist it with ballad lyric choruses and regurgitate 12 songs with emo-y poetic lyrics. At best it's even-keel post-hardcore/experimental rock and then it capsizes into sounding like CHILI PEPPERS or the worst embarrassing moments of Dischord Records in a matter of seconds. Not bad, but not even lightning quick musicianship can keep it from being adrift in inconsistency within each song. (KS)
(Tralla Records, Ap. Co. 37119, 08080 Barcelona, SPAIN)

PRIDEBOWL - "The Soft Song" CD
Sounds exactly like the entire Epitaph back catalog. Okay that spleen venting aside, this is as you can guess, Swedish punk of that SoCal sound. Don't get me wrong, this is a good CD: nice songs, hummable choruses, catchy hooks, played well etc. If you like that thing check this out. Utterly unmemorable to me though. (LD)
(Bad Taste Records, PO Box 41, 22100 Lund, SWEDEN)

LOS PRIMOS - "Summertime Girls" EP
With the splintering of the DEVIL DOGS we can expect a plethora of new shit from the survivors. Which I think is a really good thing, seeing as how I am way late for the trend DEVIL DOGS fan. LOS PRIMOS are the vehicle for Andy Gortler's talents and this single is pretty OK. There's saxo-phoney stuff that bops along a little too peppy-like for my taste, especially on the A-side. The flip is a cover of "Hard Days's Night" which the band manages to fuck with enough to make it their own. Failing to totally blow me away, but not terrible or anything. I'm just waiting for the next one to make up my mind. Gutless. (RW)
(Sympathy For the Record Industry, try knocking on doors in Long Beach)



PSYCHODRAMA - " Vivid" EP
Now this is what I like. Garage rock done by girls. Great songs, cool guitar sound and the vocals are nice without being sickly sweet. Yay! We need more bands like this. (CK)
(PO Box 81922, Albuquerque, NM 87198)

QUINCY PUNX - "Stuck On Stupid" 10"
The QUINCY PUNX from St. Paul, Minnesota have repeatedly demonstrated that they came to ROCK! On this new 10" the Q. PUNX continue their beer-soaked legacy. This shit was recorded during March and November of last year and some of the standout numbers are: "Kill Yourself" with lyrics; "Self pity and depression, I'm really sick of it, so let me give you a suggestion, kill yourself!" And "Hate On" which goes; "I'm going to violate every living thing I see - All you fucking hippies, I'll show you what love's really worth..." The PUNX include a powerful cover of POISON IDEA'S "A.A." as well. Grab a twelve pack and this record and thrash on! (BR)
(Recess Records, PO Box 1112, Torrance, CA 90308)

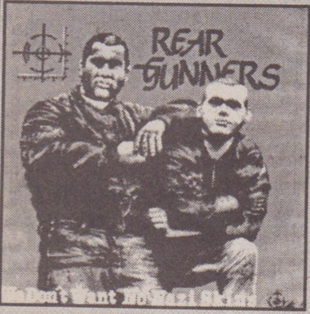
RAJOITUS - "Historia Kussessa" EP
This here is a follow up to their full length LP that came out recently on Distortion Records. This falls into that classic Swedish hardcore vein. Full-on distorted thrash that steers clear of falling into the "Dis" band rut. Passionately screamed vocals round this one out, making for a strong release. Some may feel that this style is dated, but I can never get enough of this stuff. (RC)
(Sludge Records, BP 77, 75623 Paris Cedex 13, FRANCE)

MUSIC REVIEWS

RATOS DE PORÃO - "Crucificados Pelo Sistema" CD
This is their first LP reissued on CD. In my opinion, I think that this is one of the greatest punk bands to ever come out of South America. Musically, this is a combination of the WRETCHED, CRUDE SS, and DISCHARGE wrapped up into one unique sound. Due to the lack of translation on the lyric sheet, I have no idea what they are singing about, but I can guarantee you that it's full of chaos and anger. I certainly hope this label starts releasing all of the early South American punk on CD, because I'm sure n' hell not gonna find this stuff on vinyl. (RC)
(Fast And Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

RATOS DE PORÃO - "Descanse Em Par" CD
Reissue of a LP from 1986. Certainly one of the best known Brazilian hardcore bands, and it's immediately obvious why. Raw, furious, and with the edge that bands with a serious grudge usually exhibit. It's honest stuff, and that's certainly one component of the reputation they deserved. Quality - also includes some live tracks from June 1983 that suffer from atrocious sound quality - nothing necessary, but as a bonus.... (TM)
(Fast And Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

REAL LULU - " We Love Nick" CD
Pretty cool songs except that the vocals drive me insane. Real sweet harmonies. Too sugar coated for my taste. (CK)
(Big Beef Records, PO Box 303 WBB, Dayton, OH 45409)



REAR GUNNERS - "We Don't Want No Nazi Skins" EP
Simple, mid-tempo oi with some hooks. It's not amazing but it'll do in a pinch. With song titles such as "Skins And Punks Unite" as well as the title cut you know their hearts are in the right place. (RM)
(Mad Butcher Records, Heler 67, 41366 Schwalmtal, GERMANY)

RECHARGE - "Hamburg '42" LP
Can you say 'crust'? I knew you could. I guess the bands in this genre ran out of words using the 'DIS' prefix so it's on to 'RE'. All joking aside, this is heavy, DISCHARGE style hardcore that's really well recorded and produced. If you like it fast and to the point, get this. (RM)
(Epistrophy, PO Box 312, 30003 Hanover, GERMANY)

RED ROCKET - "July" CD
Earnest 'young man punk rock' with songs in the introspective personal struggle vein. Music sorta has snatches of pop-punk, snatches of emo, snatches of JEHU and JAWBREAKER even the FAST-BACKS, but they only seem to hit their stride on anthemic poppy-yearning songs like "Asbestos". They even sound pretty good on acoustic tunes like "Spark". A band that probably has the more-than-one-songwriter syndrome. An obvious abundance of ability and talent here, would like to see them rein in some of their diversity a little, though. (HD)
(Excursion, PO Box 20224, Seattle, WA 98102)

REDMOND SHOOTING STARS - "Todd Sparrow" EP
Posthumous release from, I guess, Aaron Cometbus's last band from out of Eugene, OR (which also included Sue and Nick from OSWALD 5-O). Four songs of powerful tuneful boy/girl singing in the old X mode and even at times reminding me of the classic pop punk band the NASTY FACTS. There's a great tune here in "Just Like You" a song about feeling vulnerable over some great punk rock chording a la "Another Girl, Another Planet" (or something like that) and the other tunes aren't too shabby either. A record that deserves to be listened to over and over. (HD)
(Broken Rekkids, PO Box 460402, San Francisco, CA 94146-0402)

REDUCERS/LOWER CLASS BRATS - split EP
Oi oi oi you drunken sots! Those rowdy oi boys from Austin, Texas, THE LOWER CLASS BRATS, have delivered the split EP promised to you a couple o' months back. Pair-O-Docs records debuts with a good split of street punk music featuring THE LOWER CLASS BRATS and San Francisco's REDUCERS. You recently heard a strong Helen Of Oi EP by The BRATS, now here's two solid tunes to follow up with. We start off with a swift kick in the yarbols with the song "Ultra Violence" this is fine clockwork oi. Next is "Start The Night" about the rewards of going out on the town with your mates after a hard day working for minimum wage. On the "A" side of this one are two honest street punk anthems by the REDUCERS. Give an immediate listen to "We're Strong Enough." "Time we get up off our knees and shout. We're strong enough to make the choices." "Reality Clash" yields: "We won't follow your paths of sorrow.. we won't follow, we'll change tomorrow..." Real good street punk for you skinhead boys + girls! (BR)
(Pair-O-Docs Records, PO Box 4333, Austin, TX 78765)

REGULARS - "Galaxian" EP
There's an OK feel of apathy and/or disinterest wafting offa this single but the charming sloppiness fails to augment the total lack of a catchy or memorable moment. Plod...plod...plod...plod.... My Sharona! I'm not gonna dismiss these guys offhand, but this one doesn't do it. (RW)
(PO Box 654, Forest Park, GA 30051-0654)

REMISSION - "Fetus The Code" EP
Just give me a second to pick myself up off the floor. Okay. This record rages out of control!! Thrashy to moderately fast hardcore damage with a dual vocal assault on your senses. One guttural, the other a blood curdling shriek similar to HELLNATION. Lyrically they dismantle the system and the society that grovels at it's feet as the music serves to drive the ill ease home with it's atmosphere of impending doom. Fuckin' excellent record. (MA)
(Power Ground Records, 1309 South 21 St., Manitowoc, WI 54220)

ROTTEN BRAIN - "Scivolavo Giu" EP
Muddy, raw, noisy Italiancore. 1-2 minute songs blend into a stream of chaotic screaming and guitar wailing. Go daddy go daddy go. (AI)
(Produzioni Autugestite, Passo Buole 47, 10127 Torino, ITALY)

DIE SCHWARZENSCHAFE - "Church" EP
Five songs of German political punk recorded over a four year period '89-'93. Songs castigating religion, societal decadence, and a few numbers in German which I have no idea what they're about. Solid melodic hardcore which while not incredible is far from awful, and could be worth your while to look into. (LD)
(Pogostick Records, PO Box 351, Midland Park, NJ 07432)

SEA MONSTERS - "Death & Taxes" CD
Biker blues, sounds like the STOOGES and DOLLS. Thick neck rock. Very well produced to give it the fat man's punch, working man, beer drinking punk rock. I really thought these guys should have been on the "Mad Max" soundtrack. (SM)
(Winged Disk Records, PO Box 53, Nesconset, NY 11767)

MUSIC REVIEWS

SEA MONKEYS - "Bowery To Baghdad" EP

Fun party-punk songs, including the singalong anthem, "Roaches." Generous lyric sheet and insert, there's even sheet-music enclosed! This is an excellent antidote to preachy, over-serious punk bands or misogynistic attempts at humor. It makes me very homesick for New York, the legendary home of finely crafted joke-punk. (GS)
(Vital Music Records, PO Box 210, New York NY 10276)

SENATOR JOE - "Backdoor Bible Shove" EP

It takes a really good band to make a low fi/low budget record sound like it would be wrong any other way. This record is heaven to my ears right now. Ultimately refreshing in an heart-on-it's-sleeve, edgy sort of way. Catchy as all hell, too. Don't let the horrible cover fool you, this is the shit. (BG)
(Alex White, 620 Atkinson Ln, Longhorne, PA 19047)

SEPARATION - "5th Song" CD

If the acoustic stoner introduction doesn't lull you to sleep then the remaining songs surely will. Gutless mid-tempo sensitive jock rock that meanders without any real direction or impact. Lyrically, it's a pretty corny affair, especially on the song "Ball Game". Is this shit for real? If the day comes when so-called hardcore bands like this are in the mainstream it will be no surprise. Accessible music with oversimplified lyrics. You'd think labels would show some environmental concern over releasing garbage like this. What about the fact that land fill space is becoming scarce? Garbage like this should be jettisoned into space. Some day a real rain will come... (MA)
(Desperate Fight Records, Kemigrand 1, 907 31 Umea, SWEDEN)

SEX BOMBA - "Viva" CD

What a downer month for CDs, at least the ones I've been assigned, and this does nothing to change things. This isn't terrible by any means. Good recording, production and whatnot but it hardly ever rocks. After listening to this I got the feeling that if these guys where from Manchester, sang in English and had nerdy haircuts they'd be huge with the alterna dorks who run most of the college radio stations in the U.S. Pretty tame, pop influenced rock that has its moments but not enough of them. (RM)
(Sex Bomba Records, PO Box 3, 05-120 Legionowo, POLAND)

SHITBASTARD - "Waiting For The Warhead" EP

SHITBASTARD rage on with 5 short bursts of hectic punk pock. The singer has a crazy screeching vocal style reminiscent of the singer from CHEETAH CHROME MOTHERFUCKERS. Typical punk lyrics deal with prison life, class war, and thinking for yourself. The label is out of Arizona, but the band's music and the layout of the cover has an almost European feel to them. I can't figure out where the band is from. I like this release, but would like to know more about the band. (RC)
(Culture And Value, PO Box 1799, Flagstaff, AZ 86002)

SHOEGAZER - "Hey Turkey" EP

Off-kilter schizophrenic punk that sounds vaguely dangerous. Energy is the key term here. Sounds like these cats are all hopped up on something, and I'm not sure I would like some of whatever it is. Manic guitar and high pitched vocals make this something you'll want to check out if you're felling a bit unstable. (BG)
(Fidot Rust Records, 11461 Elizabeth, Norwalk, CA 90650)

SINDY KILLS ME - CD

A cool Swedish band here. Good rocking noise pop with gal vocals and with some emo hardcore tossed in too. A mix of BABES IN TOYLAND, SIN 34, and The POPGUNS. I don't know why but it works. Every tune is an angry/bitter downer to boot. A very strong release from this mostly female group. (RL)
(Beat That! Records, Vastergatan 23, 211 21 Malmo, SWEDEN)

SIR BALD DIDDLEY AND HIS RIGHT HONOURABLE BIG WIGS - "Get Ahead, Get A Fez!" 10"

Pretty good surf and instrumental stuff with a couple of vocal rock and rollers thrown in for good measure. It's kinda hard to get worked up about, at this saturated late date in the instro deluge, but it's certainly well played, with much better than average arrangements. (CH)
(Alopecia Records, 35 Mill Lane, Benson, Oxon OX10 6SA, ENGLAND)

SISSYFACE - "King Lighter Stealer" CD

This band really brings to mind the early music of SUPERCHUNK but with more fucked up noisy song structures. When the male and female vocals trade off each other it sounds great. I bet this band really rocks out live. (MM)
(Crave Dog Records, PO Box 1841, Portland, OR 97201)

SISTERS GRIMM - "Chocolate/Roger"

There's a radio commercial for Denny's restaurant that features a SPINAL TAP kind of band, explaining why all the songs on their new album are about breakfast. This is that band, only it's girls, and the song is about chocolate. It sounds like something that a jingle-writer would come up with to spoof "rock." (GS)
(Posh Boy Music, PO Box 4434, Palm Desert, CA 92261)

SKIMMER - "All I Know Is Wrong" EP

High energy melodic guitar punk in a similar vein with SNUFF. I don't recall SKIMMER's first single, but the 3 tunes here are pretty good, and the drawing of the band on the sleeve is great. (MC)
(Crackle, PO Box HP 49, Leeds, LS6 4XL, UK)

SLUM GANG - "Back In Rags" EP

Good basic 4/4 English '77 style punk rock. "Double Crossed Again" is about "the year punk broke" and "another hit that missed the point". (MM)
(Derelict Records, PO Box 208, Nottingham, NG7 6EN, ENGLAND)

SMALL BUT ANGRY - CD

Metallic hardcore with throaty, sung vocals. At times it makes me think of a more stripped-down, punk rock IRON MAIDEN— I don't know if that sounds good or bad to you. It's not really my thing but they are earnest about it. I don't know if I can adequately describe this recording so I'll let the band's lyrics speak for themselves: "The pit is freakin' out, stagedive come on, Beer, girls and weed, let's party don't fight, SBA rocks the house the whole damned night." (AM)
(Impact Records, Rheinhauserstr 160, 47053 Duisburg, GERMANY)

SMUT PEDDLERS - "Failure" CD

Does '80s SoCal hardcore still exist? Apparently it does, in a real big way. Right here, in the middle of the '90s, is a band that makes me feel like I'm 14 and listening to early SUICIDAL TENDENCIES. Weird it may be, and you may be skeptical; but I assure you SMUT PEDDLERS, (name's kinda dumb) pull it off in a good way. I believe this is a good turn for retro punk to take. Lyrics could be better. Real decent record. (RY)
(Ransom Records, 1525 Aviation Bl., Box 289, Redondo Beach, CA 90278)

MUSIC REVIEWS

SNAP KRACKLE DROP - "No Love" EP

Batten down the hatches, me hearties, this band is rad as fuck. Fast and crazy punk rock with a couple of catchy moments, sorta like GRIMPLE. This EP brings much joy to my crap-weary ears. Extra points for recording at a place called "Big Dead Animal Furnace Studios", being on a label called Social Retardance, and for having their address end in 666. (JN)

(Social Retardance, PO Box 25666, Tempe, AZ 85285-5666)

SNOOPEEZ TAPEWORM - EP

Bad name, really bad name. Not too terrible a record though: mid-'80s sounding metallic HC; they could have been in the same practice space as say DR. KNOW or RKL. No band info or lyrics, which is of course irritating as can be, so I have no idea how old this is. The cover shows all these old flyers of them playing with bands like LIFE SENTENCE, but that's about it. Makes me nostalgic for all my old "Super Seven Sampler" 7"s. (LD)

(Will E. Surrender, PO Box 60164, North Lake, IL 60164)

SOBER - "Yeah Yeah Yeah" CD

Flip over the box and look at the address... yep, it's from Sweden, so I know to expect the familiar strains of another BAD RELIGION clone. Well, that sound is definitely in here, but this band relies more on (almost NIRVANA-like) rock power than all out speed, and the lyrics are more Belfast via the UNDERTONES than your typical Euro SoCal accent. Add to that the fact that the band put a bit of thought into the production of this CD, so that all the songs don't sound the same. They even included some unusual instruments (like violins and horns) on some tracks. It doesn't always work, but they get points for trying. (AM)

(Birdnest Records, Kolsvag 4, 731 33 Koping, SWEDEN)

SOCIETY GONE MADD - "Bright Future?" CD

Half studio half live, tight; serious old school tight. Snappy singer, terrific guitar riffage, fast paced drums and a singer with personality. Like the classic wit of Jello or the down right gruff politics like Joey Shithead. A nice slice of punk history, rolled together and packaged with class. Made in the 1990's but sounds like early 1980's (SM)

(Viable Utterance Records, PO Box 7435, Burbank, CA 91519)

SON OF LEADFOOT/WITCH AND THE GREEN - split 45

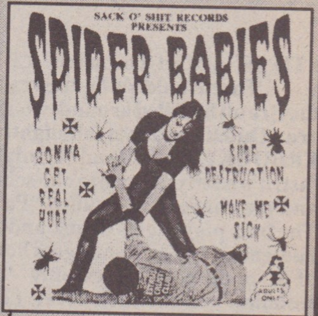
Two bands from Portland OR, S.O.L. does a DINOSAUR JR. influenced type punk rock with the obligatory long instrumental riffing section and squirly vocals. WITCH AND.... clocks in with a wah-wah laden tune that reminds me of somewhere in between DINO JR. (again), CHRISTIAN DEATH and boogie rock. (HD)

(WTATGD, 8948 SW Barbur Blvd. #154, Portland, OR 97219-4047)

SPAZBOY - "Bladow" CD

Besides some of the worst artwork I've seen in awhile, this disc boasts some above average pop punk. The melodies aren't (thank god) all recycled GREEN DAY and SCREECHING WEASEL, and the lyrics are damn good, too. I could actually listen to this whole CD (a feat for me these days with this kind of music). Good. (BG)

(Immune Records, 9269 Mission Gorge Rd #211, San Diego, CA 92071)



SPIDER BABIES - "Gonna Get Real Hurt" EP

Excellent raw '77 style punk rock with a serious '60s punk back beat. While this sort of description may be fairly common these days, this band leaves all '60s wimpiness behind. Even the pic sleeve might fool you into thinking this is just another '60s punk throwback. Don't be tricked this fucker will have your head bouncing so hard it might send you into a seizure. Too bad they're from Oregon. (KK)

(Sack O' Shit Records, 601 1/2 Monroe #22, Charleston, IL 61920)

SPITE - "Last Orders" EP

Pretty fucking amazing British hardcore, just the sort of oi I can get into. Fast as it can be, and hard as friggin' nails. Everything I like about this sort of punk. *Huge* sound, good production, real powerful stuff, go check it out!! (RY)

(Blind Destruction Records, Box 29, 82 Colston St., Bristol BS1 5BB, UK)

THE SPLASH FOUR - "Little Pink Dress/Different"

At least I get to review one good record this issue, and this is it (it almost makes up for the incredible lameness of some of the other garbage). You're just not fucking swinging if you haven't been keeping up with this band. This is the now sound, baby, and you'd better climb aboard before you get flattened. This and THE HOOKERS EP are the two official MANDATORY purchases this issue, and that's final. (DD)

(Lili Zeller, 7 Rue Tholoze, 75018 Paris, FRANCE)

STARMARKET - "Calendar" CD

Sweden's version of J CHURCH and JIMMY EAT WORLD have a new 7 song mini-LP here. Good solid pop punk/emo core stuff. Although this isn't quite as strong as their great debut LP. A little slower tempo wise, but this still has it's moments compared to the rest of this popular genre. (RL)

(Dolores Records, Drottninggatan 52, S-411 07, Goteborg, SWEDEN)

STARVED AND DELIRIOUS - "Unproud" EP

Fast, quick-paced energy fill yet not too chaotic HC. Very clear vocals that at times remind me of European bands like D.I.R.T. - heavy on clear cut politics, lacking unnecessary wasteful guitar fanciness. (MK)

(Spiral Records, Box 13, 3124 Shattuck Ave., Berkeley, CA 94705)

STINKIES - "It's Fun And Easy to Put Together" CD

Craig Daniels, (formerly???) of the LEATHER UPPERS, shows off a little guitar magic, with a new band. Pretty straightforward garage rock, with a bit o' surf thrown in. Real fancy pickin' and strummin', I must say that impressed me, as cold as this stuff can leave me these days. None of the brilliant schtick of the LEATHER UPPERS, which was a disappointment, and that damn megaphone-y vocal effect is wearing real thin too. Can't say it was bad, and it's safe to say this will be well received for sure, by connoisseurs of this stuff. (RY)

(Sympathy)

MUSIC REVIEWS

STIPJES - "Out To Lunch" LP
That wouldn't be the trashcan in front of Puerto Allegre that they're all huddled around, would it? The STIPJES, note the silent "j", are a Dutch band that fall slightly above CAPTAIN 9 & THE KNICKERBOCKER TRIO and slightly beneath LOLI & THE CHONES. It's fast, it's snotty, it's more old-school Euro-hardcore than garage punk, and they have a song called "Partytime", just like ALICE COOPER. The bass player gets drunk and takes his clothes off in front of paying audiences, and everyone goes home with their minds expanded. It says, "For punk-rock losers only - but remember to fuck off and die, assholes!" on the back cover. (JR)
(Rip Off Records, 581 Maple Ave, San Bruno, CA 94066)

STOCKHOLM PIGS/DEPROPHOBIA - split CD
What an odd match up on this one. STOCKHOLM PIGS have that early Swedish hardcore sound similar to MODERAT LIKVIDATION, mixed with a goofy sense of humor much like that of CHAOS UK. The distinctly crazed dual vocals push them over the top as one of my favorites this month. On the other hand, DEPROPHOBIA is simply bad metal not worth talking about. Those STOCKHOLM PIGS tracks alone, make this one worth seekin' out. (RC)
(S&M Recordings c/o Harald Overholm, Narvavagen 23, 114 60 Stockholm, SWEDEN)

STOOL PIGEONS - "I Gotta Dream On/There's A Kind Of Hush"
I don't know why a band would devote themselves to HERMAN'S HERMITS covers, but that seems to what's happening here. The A side is a vocal with two girl singers, and it's in between the GO-GO's and MUFFS. I don't recall the original, but I'm sure this blows it away. The flip side is a good surfy instro, so a goofy premise produces a very worthwhile record. (MC)
(Sympathy For The Record Industry)

SUBMISSION HOLD - "Kamikaze Quagga" EP
Discordant, frenetic, eclectic post-hardcore from Vancouver. All over the place, from quiet to loud, soft to hard, but never out of control and never too arty for its own good. Female delivered political lyrics set to converse rhythms... think CRASS, DOG FACED HERMANS, FUGAZI, THE EX and BORN AGAINST, wrapped up in a beautiful package including a trilingual lyric booklet. Necessary. (AM)
(PO Box 21533, 1850 Commercial Dr, Vancouver, BC V5N 4A0, CANADA)

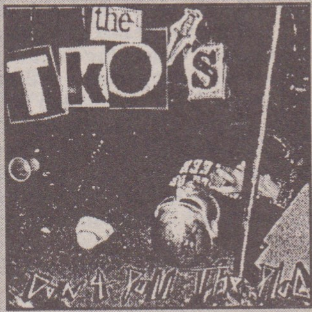
SUBMISSION HOLD - "Garlic For Victory" EP
Energy packed and informative political punk from Vancouver, BC. This has a real passion, musical uniqueness that so much of this kind stuff usually lacks. This doesn't come off musically flat or dogmatic. Musically different without being excessive and boring. They also make some of the best garlic heavy, lentil stew. Even if I hadn't tried their cooking, I'd still dig this record. (MK)
(Hopscotch Records, PO Box 1143, Cardiff, CA 92007)

SUBSONICS - "Windup Doll/Fire Engine"
SUBSONICS? Sublistenable is more like it. Lame slick folky pop. Anyone who does this to a song from the first 13th FLOOR ELEVATORS album deserves to be injured (preferably by non-consensual S&M [the only kind that counts] with Shane White]). (DD)
(WorryBird Disk, PO Box 95485, Atlanta, GA 30347)

SUPER HI FIVES/SACFACE - split EP
SACFACE play raw yet controlled punk that's both eclectic and moody. The song "Umbilical Cord" rocks in a way that reminds me of GRAY MATTER's "Take it Back". SUPER HI FIVES play more rocking stuff but it's still unprofessional and honest. Good. (MK)
(Coolidge Records, 157 Coolidge Terrace, Wyckoff, NJ 07481)

THE SWANKYS - "The Original Swankys" LP
As far as I can tell, these spiky haired Japanese punks have at least five EPs and two LPs under their belts; and most of the songs off this record seem to be taken from those releases. Nine songs of super catchy punk rock recorded I think roughly between 1985-1988. Plunky bass lines, tinny production, scads of hooks, this is sure to appeal to fans of old UK stuff in particular, but with a unique Japanese bent. Great record. (LD)
(Kings World Music, no address, JAPAN)

SWEET BABY/BRENT'S TV - split CD
This disc is cool because it features the killer 12 song demo from SWEET BABY, Gilman and East Bay "Turn It Around" boys, from 1987. Better than the Slash "It's A Girl" LP because of it's sheer spirit. 7 acoustic demo songs tacked on too. Great love song roots punk pop. The BRENT'S TV is also decent in a similar vein. Pre-HI-FIVES. Their stuff is demo and live stuff. Gilman nostalgia long overdue. (RL)
(Lookout, PO Box 11374, Berkeley, CA 94712)



THE TKO'S - "Don't Pull The Plug" EP
Carrying on the fine snotty rock tradition that Ohio is steeped in, the TKO'S play great punk rock. This excellent record combines good elements from those famous Buckeyes, THE PAGANS and those newer miscreants THE STITCHES (California). This fucker has more balls than all of that garage crap that seems to be floatin' around in the pool lately. *This is punk rock!* The vocals are loud and sneering, the guitars do the DEAD BOYS proud. Find this amazing record immediately! (BR)
(Public Square Records, 9858 Lorain Ave., Cleveland, OH 44102)

TALLBOY - "Don't Wanna Be Like You/Worm Farm"
They look like POISON IDEA, they sound like POISON IDEA, more punk '77 on "Don't Wanna ...", more METAL CHURCH on "Wormfarm". (EC)
(Monkey Boy Records, 7311 South Congress, Austin, TX 78745)

TANK 18 - "Drink Drank Drunk" EP
The record label and enclosed sticker cops the "Skull and Thorns" design from the old POISON IDEA "Kings Of Punk" LP, and this is quick riff-laden hardcore with upbeat choruses, abrasive vocals, solid musicianship and at least one song about drinking yourself to death. (*Great!* Go for it! Take a couple frat boys down with you!) On par with other ...er... "traditional"...punk rock and drinking sing-along hardcore bands like SUBMACHINE and STRYCHNINE. Six songs. (KS)
($3 ppd: Passivfist, PO Box 9313, Savannah, GA 31412)

MUSIC REVIEWS

10-96 - "No Retreat" LP

You drunk punk H/C knuckleheads have already heard of Beer City Records, right. They are constantly putting out fast-as-fuck buster-yer-butt punk and hardcore. This new contribution fuckin' smokes! A break-neck speed is achieved. Bottles are broken. Skaters are inverted. Good covers of songs by TOXIC REASONS, EXPLOITED, BLACK FLAG, and PETER AND THE TEST TUBE BABIES. Thirty-six brief n' brutal attacks. Included is a huge full color poster with a collage of band pictures and all the lyrics. Check out some of the meaningful lyrics in "Police Assisted Suicide" and "Child Abuse". Kinda refreshing when a band as punk and fast as this is so damn intelligent! (BR)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

THE END OF THE CENTURY PARTY/PALATKA - split EP

Some cool bands and motivated people are doing neat stuff in Florida these days. T.E.O.C.P. feel like pissed off geeks who got the shit beat out of them in school and had to start loud thrashing noise bands to vomit up all the frustration they felt. PALATKA also pour out some pretty crazy noise. The music seems a secondary blur to a scream therapy session. The music rumbles crazily, then breaks down to vocals that then repetitiously build, lurching themselves up into a frantic hysteria. Watch out cool kids and non believers!!! (MK)
($3 ppd: Kurt, PO Box 14223, Gainesville, FL 32604)

THIS SIDE UP/WHITE FROGS - split EP

These bands are from Rome and Brazil, respectively, with the vinyl pressed in the U.S. by Alarma Records. Self-described as "melodic hard-core" which is pretty accurate for both bands. The lyrics (which are in English, for us pathetic monolingual retards) are sincere and complicated punk-consciousness. Combined with interesting vocal arrangements, both bands take the BAD RELIGION style and push it further. No selling out here. (GS)
(Goodwill Records c/o Dario Adamic, CP 15319, 00143 Roma Laurentino, ITALY)

THORAZINE - "Crazy Uncle Paul's Dead Squirrel Wedding" LP

With a name like that, how can you resist? The band treats you to a pictorial of the blessed event on the cover. The inside is a bit more "lively" so to speak. Fast powerful stuff and I dug the mean tough female vocals. An awesome follow up to their seven inch. Good news for you but not for the squirrel. (AI)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

THE THUMBS - LP

Honest, spunky pop-core. "Sasquatch" is an awesome opener and "Enoz" is a catchy ending that'll keep you singing along well after the record's over. The overlapping dual vocals are heartfelt, and the under-production is refreshing. Silk-screened cover so it must be limited. Buy now! (PC)
(Sneezeguard Records, 309 Annapolis St., Annapolis, MD 21401)

TITO O'TITO BAND/FISHSTICKS - split EP

Split release from two SoCal bands, a bunch of tunes, all short from FISHSTICKS who do a brand of spastic, noise hardcore with (I think) a sense of humor. Imagine about a minute of frantic strumming and random vocalizations (sometimes, there's lyrics) and you get the picture. TITO.... has two songs with one being a version of MOTORHEAD's "Bomber" and the other a shortish example of updated clunkpunk (see EGGHEAD review and the JETSON's reference). (HD)
(I Am An Idiot, PO Box 43, Santa Monica, CA 90406)

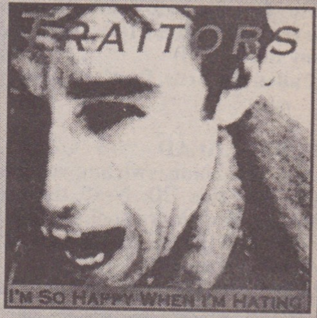
TITO O'TITO BAND - "Rude, Crude and Socially Unattractive" EP

Just when you thought it was safe to write off TITO O'TITO (whoever the hell that is), out comes their second EP. Goofy, sludgy hardcore with angry-young-male vocals and a cover photo that will prove to be a future embarrassment to the model. One band riding the crest of the PILLSBURY HARDCORE revival. (JR)
(Toast Records, PO Box 833, Lawndale, CA 09260)

TOXIC NARCOTIC/WHOREHOUSE OF REPRESENTATIVES - split EP

Whoa! This is my first chance to listen to Seattle's W.O.R. and they fucking rock. Charging female vocals over fast, crunching punk. They even do "Fuck Authority" by RAW POWER (blowing away FYP covering the same song on their most recent LP). TOXIC NARCOTIC follow up with more of their multi-vocaled, pissed off thrash. Intelligent, well thought out lyrics such as "Drink, drink, drink, drink some more. Drink, drink, drink, drink, `till I'm on the floor". Whatever!? I hope to see W.O.R. in the Bay Area soon. (RC)
(Un-Yelliman Records, PO Box 80131, Seattle, WA 98108-0131)

THE TRAITORS - "I'm So Happy When I'm Hating" EP

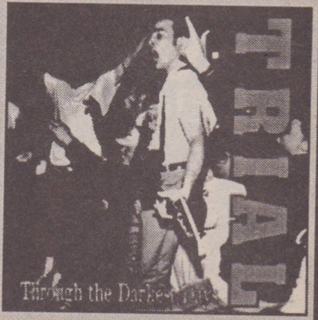


Fast angst-filled annihilation. I adored this 7"s power and drive. It's raw and perfect when you're really fuming and need a good musical explosion. Fucking great. (AI)
(Harmless Records, 1437 W. Hood, Chicago, IL 60660)

TRASH BRATS - "Out Of The Closet" CD

Pop punk from guys who look like long haired glam rockers. Definitely pop punk more on the power pop spectrum, at their best these guys can sound like CHEAP TRICK with heavier guitars or a punkier YOUNG FRESH FELLOWS (whose wacked-out songwriting persona and pop eclecticism, they share). Of course, at their worst they do have a tendency to fall into big time pop rock-isms. But now and again, they do surprise with a cool kooky song like "If I was God" that indicates a certain degree of pop ingenuity. If they keep on heading towards the CHEAP TRICK route then everything will be a-ok. (HD)
(Circumstantial, 408 W. St., Clair #318, Cleveland, OH 44113)

TRIAL - "Through The Darkest Days" EP



Standard straight-edge hardcore minus the metal, with the back-up vocals that sound like a thousand people singing along together. If you like the '88 youth crew sound, you'll love this. Definitely not the old SF peacepunk band. (MA)
(Crimeth Inc. Records, 2695 Rangewood Dr., Atlanta, GA 30345)

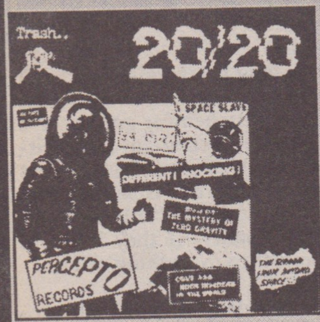
MUSIC REVIEWS

TRICK BABIES - "Born To Be This Way" EP
Absolutely fucking devastating!!!! I've tasted the TRICK BABIES honey before, and it stiffened my cock!!!!!!! This single is just the same!!!! I'm in love with the chick singer, she's got such a powerful husky voice.... real quirky. The music keeps up fine as well. Very poppy, but not pussy...... it's actually pretty heavy!!!! The production is loud, not thin and weak. There's an X cover on here as well..... and the record jacket, Jesus H. Christ!!!!! Who is that girl? Is that the lead vocalist???? If so, I'm really in love!!!!! Beat-off city!!!! I don't know what to compare this to, but the TRICK BABIES at this point stand alone. God bless!!!!!! (SW)
(Feralette, 306 West 4th St., New York, NY 10014)

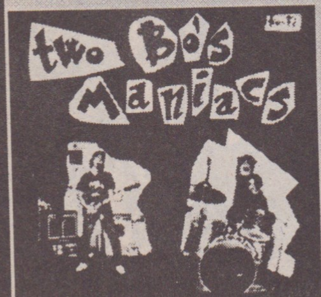
TRUCK JOHNSON - "Red Medicine" EP
This is one of those records that I almost got really excited about. They have a lot of potential, but don't seem to quite nail it on this record. Their sound combines MC5-ish raw power with more modern melodic punk. Their vocalist reminds me of a more phlegmatic Jim Carroll. It works well at times, not so much at others. "Avail Show" is a definite step in the right direction. Worth keeping an eye on. (BG)
(PO Box 3454, Omaha, NE 68103)

TUOMIOPAIVAN LAPSET - "Saatanan Murhaajat" EP
When a single has eight songs, and the titles of the songs alone contain more than fifty vowels (I counted 55!) - it must be Finnish. Luckily for me, these guys are (were?) one of the best Finnish bands of late - fast, staccato drumming, and wall of noise guitar. I'd never want to try and read the lyrics out loud, but I'll take this over most records any time. (TM)
(Fallen Records, Postfach 656, A-6905 Bregenz, AUSTRIA)

TURTLEHEAD - "Go" CD
Yearning, swirling vocal harmonies is the first thing that pulls you into this CD. Next, the high energy lovesick music takes you hostage and you're hooked. This Swedish band sounds like the bastard child of SNUFF and THE DOUGHBOYS. I want to hear more, and more, and more... (BG)
(Bad Taste Records, Box 41, 221 00 Lund, SWEDEN)



20/20 - "Circulation Thrill" EP
Another lo-fi record with a surf blues tune. Just the average day of rocking tunes. If you like surf and thrash combined, then you'll like this disc. It has its moments. Lots of slide guitar and a few thousand "yeah"s! (SM)
(Percepto Records, 202 Sanhaimu, 67 Ichiban-cho, Shizuoka 420, JAPAN)



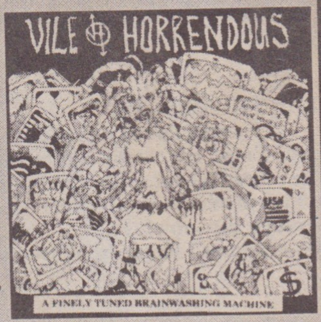
TWO BO'S MANIACS - "Superseven" EP
Real minimal, wild Italian basement punk rock. Three songs that cut right in, with no funny business. This is great! Finally an Italian band that owns up to its own incomprehensibility! It says right there on the cover: "Beware! Fake English lyrics!" They don't fuck around! They know nobody's gonna understand them and they make sure we know they know! Ha! (CH)
(Gisella, Via Buenos Aires 114, 10137 Torino, ITALY)

VERMIN - "Hell Or Las Vegas" CD
This was pretty damn good. More early 80's punk, reminded me of DI somewhat, but extra rough and fast. Tons of songs - 19, to be exact, all respectively short. Real impressive, hope to hear more. They need a new cover designer, though, this really looks like some, hipster hod-rod piece o' crap. (RY)
(Behemoth Records, PO Box 27801, Las Vegas, NV 89126-1801)

VERY METAL - "Melodies Of Mayhem" EP
Listening to this record reminded me of a vivid moment of a couple years back. Walking home from Epicenter Zone I was behind some güy for a couple blocks when hę kinda hunched over in midstride for a few seconds, straightened up and commenced pissing as he strolled along, smiling a big, stupid grin. Here is a musical paen to that fine evening as rendered by four pathetic drunks from Missouri, and I mean pathetic. Ugly b/w cartoon sleeve, incompetent sub-hardcore bashing and general I-Live-For-Cheap-Beer fumes... OK! However... they get something over on one song called "Werewolf" that's gonna get them on mix tapes for awhile. They all try to howl like wolves ya see...forget it. You have to hear it. (RW)
(Josh Violent, 3433 Manhattan Ave, St. Louis, MO 63143)

VIC VACUME AND THE ATTACHMENTS - "Acid Pot and Beer" EP
Well now that the DIESEL QUEENS are no longer around, it looks like we may have somewhat of a replacement. It looks like VIC VACUME's mix of retarded song titles (Stoned Alone, Toilet), and middle aged guys in ridiculous outfits may fit the bill. Now we just need to find out about their live show. The music itself is horrible. Anything that alternates between heavy metal, and classic rock should be shot and put out of our misery. (RC)
(PO Box 72673, Roselle, IL 60172)

THE VICE BARONS - "Raritease" CD
I love the 60's and instrumental music and I'm sure you do too so fortunately THE VICE BARONS present you with a collection of all their vinyl releases (from 1993-94) on one handy CD. Great stuff to go-go dance to while you're doing the dishes. Now what will you do with all your vinyl? (CK)
(Demolition Derby c/o Kris Verreth, Tervuursestwg 1H, 1820 Perk, BELGIUM)



VILE HORRENDOUS - "A Finely Tuned Brainwashing Machine" EP
Mohawk alert! 5 songs of midtempo punk rock that has a strong mid '80s feel to it. They remind me of HALF LIFE (PA). Lyrically they cover such standard punk themes as fascism, cops, revolution, and being a wage slave. While this isn't anything groundbreaking, fans of the PIST may want to take note. (RC)
(Vile Life Recordings, PO Box 168, Bethlehem, PA 18016-0168)

VIOLENT SOCIETY - "The Rise Of Punk..." 10"
Great follow up to their "Not Enjoyin' It" CD. Raging hardcore punk heavily influenced by the early '80's sound, that's speedy and catchy, with the vocals coming through clear enough for the listener to pick up on what's being said. These guys have nothing pleasant to say, no songs about cats or unrequainted crushes, just songs telling the world to fuck off. I can definitely go for that. (MA)
(Mother Box Records, 60 Denton Ave., East Rockaway, NY 11518)

MUSIC REVIEWS

VKTMS - "Mayhem With A Beat" 2xEP
Two EPs here, one being a reissue of the "Midget" EP from this AVENGERS-like band from '79. Still sounds good and certainly worth the price here. The second EP is a more mature punk sounding recording from '95. Pretty boring and slow. Although 3 of 4 original members is a good ratio as far as reunions go these days, get this for the early EP. (RL)
(Daflespitz Records, PO Box 420626, San Francisco, CA 94142)

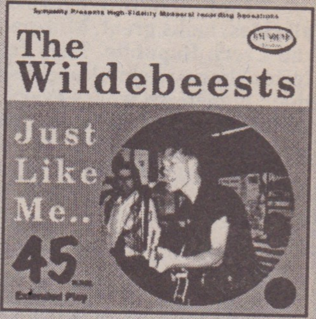
VOODOO LOVE MINT - "Something In French" CD
This band is frustrating. They have some really creative and twisted parts, but also unfortunately, some really annoying parts, too (especially in the vocal department). Mostly sloppy, mid-placed noise pop with occasionally clever, occasional retarded lyrics. I don't know. (BG)
(Angry Seed, 2632 Stevens Ave S, Minneapolis, MN 33408)

WAXING PATHETIC - "The God Of France EP" CD
Punky, poppy type tunes that go nowhere, not one memorable song and a band that sounds barely competent. Avoid. (HD)
(11 Enzo Records, PO Box 787, Imperial Beach, CA 91933)

WEBSTER - "Static/Sitzkrieg"
Both of these tunes exploit a finger-snappin', pop DICKIES sensibility, with layered vocals and fast tempos, and a strong emphasis on the guitars. The flip in particular has a PARASITES edge, but unfortunately ends too quickly. Basically solid pop-punk, decent melodies and almost enough confidence to balance out the weaker elements. (SS)
(APR, 802 S. Broadway, Baltimore, MD 21231)

WELL FED SMILE - "71" EP
The hand sewn cover is pretty darn impressive. The music is pop punk with geeky crooning "whoa whoa"s. These guys don't seem to care about much but at least they're honest and have a sense of humor about it. They just want to try to be nice guys. They don't care about revolutions, politics, the scene - I guess they're a bunch of honest geeks who got guitars and play distorted pop. (MK)
(Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)

WHIPPING BOY - "Subcreature" CD
Subtitled "1981 - the fucked years - 1983". If you buy this CD you'll discover these guys played some great music, you the listener will be treated to some of the funniest fucking liner notes ever written - hey, these guys actually beat up the MISFITS. Blazing early '80s Bay Area HC - listen to "Not So Quiet..." for the general idea. Punks who were perhaps a little too smart for their own good. Classic, and memorable. (LD)
(Grand Theft Audio, 501 W. Glenoaks Blvd #313, Glendale, CA 91202)



THE WILDEBEESTS - "Just Like Me" EP
Actually this isn't that bad. What you got here is a Scottish '60s style band. Four songs, all covers.....but they're done quite well, with clean production and primitive style '60s effects. Mike Lucas says that the "Just Like Me" cover ruined it fer him......but I think that song came on while my seven inch cock was just about buried in his tight puckering rose bud of a butthole and my balls were slapping against his firm hairy balls......how can anybody judge a tune while engaging in such pleasures????? Mike, I'm still in love with you. (SW)
(Sympathy)

WITCHERRY WILD - "Come Down Slow" CD
For a week this CD was such a big joke around the house. First of all, *WITCHERRY WILD?! WITCHERRY fucking WILD!!!* What a name. And you can bet, their photo resembles ZODIAC MINDWARP pretty damn closely. I wanted so badly not to review this. Then I listened to it, and, not that it was great, but I could not say it wasn't punk. Save for some wah-wah guitar, it was by some definition, punk rock, kinda emo-ish, but it's French so only they really know. I wouldn't recommend it, but you'll probably never see it anyway. (RY)
(Nest Of Vipers Records, 30 Rue de la Carriere, 35000 RENNES)

YELLOW BRICK ROADKILL - "Teen Angst" EP
Yellow Brick Roadkill? Sounds like an anti-midget sentiment to me. Hm, something about this band carries a faint trace of RANCID. Maybe it's the guitars, maybe it's the anthemic choruses, maybe it's the "pick it up, pick it up"s. A little bit ska, a little bit punky. If that's your cup of tea, you'll probably like this. (JN)
(Bandwagon Records, PO Box 44338, Tucson, AZ 85733-4338)

YOUNG PIONEERS - "Crime Wave" 10"
This follow up stirs still waters - managing to out-do their very solid first LP. These 12 songs flow with even more consistence. The ampage is jammed up a bit and at this point I don't even notice the fuzz filtered vocals. This band understands THE CLASH in a way that few were able to see— beyond the enjoyable catchy songs to appreciate the real vision of that band. Like them, the PIONEERS' political point is to draw connection between struggles of past and present - the wars abroad and domestic battlefields played out in all our hearts. Well worth it. (MK)
(Vermiform, PO Box 12065, Richmond, VA 23241)

ZK - "Auf Der Suche Nach Dem Heiligen Gral" CD
I cringed when I saw this CD cover... an old lady hitting a street punk on the head with an umbrella; but it's a comp of a '70s Deutsche-punk band so I'll lighten up. It's two CDs by this unknown-to-me pop-oriented band mixing up a baffling array of power-pop, noise-bites, goofy skiffle-punk, ska-core (a la 1979) and general light-hearted food-tossing. Bah. I only liked the songs that stood still, shut up and rocked.... which happens about seven or eight times over the course of forty-five songs, so maybe you sprain your finger on the skip button with this. That's if you buy it, which ya know, I'm not gonna recommend too many people should do. (RW)
(Weser Label, Postfach 150231, 28092 Bremen, GERMANY)

MUSIC REVIEWS

ZEMEZLUC - "Jsme Na Jedny Lodi" EP

Immediately impressed with the cover - gatefold, printed on all sides, looks great. Mid-paced, melodic political hardcore from the Czech Republic. They rely heavily on several people singing lyrics/choruses simultaneously - imagine they'd be crazy to see in their hometown where everyone knows the lyrics. The drummer definitely keeps things together - having upfront production doesn't hurt either. Good shit. (TM)
(Pavel Zachoval, Nah 28 Rijna 18, 602 00 Brno, CZECH REPUBLIC)

V/A - "Another Round Of Golf" CD

Six popcore acts from England dish out two songs each on this sampler from the Golf label. The styles vary slightly, from the moshy, metallic rhythms of STAB HAPPY to FUN BUG's sickly sweet pop punk, but it's mostly fairly bland. The best of the bunch are definitely SHUTDOWN, who kick off the CD with one of their usual melodic numbers and a longer, more dissonant romp through emo territory. I have to say though that despite those tracks I'd pass this one by. (AM)
(Golf c/o PHD, Unit 15, Bushell Business Estate, Hithercroft, Wallingford, Oxon, OX10 9DD, ENGLAND)

V/A - "Bankstock II" CD

I remember the .44 Caliber record label fondly for the fucking great ugly-punk 45's they put out by SON OF SAM. This CD sampler is the first thing I've seen in awhile from them and it shows they haven't lost their touch for Midwest punk. The running order must have paralleled the weekend of shows this CD documents. The first forty minutes are dominated by sludgy ANTI-SEEN/DRUNKS WITH GUNS-type bands... Arrrrrr vocals over plodding riffs played a little too long, but SBLC have a good song and FORMULA 69 mate LYDIA LUNCH with GG ALLIN to wrist-flopping effect. The last four bands all deliver the stronger stuff: HILLSIDE STRANGLERS, DETROIT COBRAS, DEMOLITION DOLL RODS, and BLACKTOP. I would've been happy to get a thirty-minute LP with just those people on it, actually. (RW)
(.44 Caliber Records, 1217 Griswold #3 South, Detroit, MI 48226)

V/A - "Believe In Their Ruins" EP

What we have here is a union of two grind bands who sound similar in ways but differ in tiny aspects which separate the two. CONSTANT SPRING churn out somewhat fast grind, but not verging on blur, with deep from the gut vocals reminiscent of WORMCAST. Their music has a heavy foreboding sound running through which compliments the bleak outlook of their lyrical content. DEADBEAT slow things down with lumbering grind topped off with parched dual vocals that rise and fall in the apocalyptic music stylings of this band. Released on Breed Records with a pressing of 222. Available through... (MA)
(Ebullition, PO Box 680, Goleta, CA 93116)

V/A - "Burst Out... West Japanese Skinheads" LP

Oi! Oi! It's time for Ericsan time to put on his "Fled Pelly" and "Sta Plest" and do some serious moonstomping to this bad ass LP. The oi/skin movement in Japan is smashing Japan flatter than Godzilla ever could, and proof of this is in this rad LP. It features all the more well known acts like the SIDEBURNS, CRIKEY CREW, BLADE, etc. Most of the songs are in Japanese and due to the absence of labels on the LP and my lack of knowledge of the Japanese language I couldn't really figure out who's who, but let's suffice to say that this record kicks ass. It's worth it alone for song titles like "Skinheads Of The Wonderful World", "We Outstare You" and the classic "I'm A Skinhead And I'm Proud". (EY)
(Helen of Oi!, 15 Spring Gardens, Ventnor, Isle of Wright, PO38 1QX, ENGLAND)

V/A - "Cheap Shots Vol. 2" CD

I'm fairly certain all the bands on this compilation are from Sweden but don't quote me on that. As far as styles of music all the bands play either fast melodic/poppy punk, two tone style ska or heavy ass hardcore. The standouts for moi are HOME GROWN, who got the GREEN DAY thing nailed; PUFFBALL, whose sound is pretty generic pop punk but have a SAXON flyer on the wall in their group photo; THE SATANIC SURFERS, think "R&R Nightmare" RKL with better vocals or LAGWAGON's first LP; and RAISED FIST who throw down blistering shit that sounds like AGNOSTIC FRONT with a touch of SLAYER. Worst of the bunch, as a matter of fact the worst thing I've heard here at Maximum, MINDJIVE. They play shitty, whitebread, funk/rap that has no reason to exist. Take that rage against the BEASTIE dudes shit and shove it. (RM)
(Burning Heart Records, PO Box 441, 70148 Orebro, SWEDEN)

V/A - "CherNObyl: Endless Tragedy" CD

Great comp for a even greater cause. It's unusual (remarkable!) to find a comp with an ideological point that's so well reflected musically. Topical sound bites also provide some more factual angles to the overall impact. Bands include PROPAGANDHI, CAPTAIN NOT RESPONSIBLE, SEEIN' RED, INQUISITION, SCHWARTZENEGGAR and eleven more. Also contributing sound bites are Jello Biafra, Noam Chomsky, Amory Lewis and three others. This is certainly the quality standard defined - poignant ideals well suited by rocking music. (TM)
($12.00 ppd: Tiny Records, PO Box 979, Ft. Lauderdale, FL 33302)

V/A - "Feedback" CD

Comp of Sydney bands on the Phantom label. Pretty much, with a few exceptions, the bands here (including the CELIBATE RIFLES and Deniz Tek) are in the tear-your-head-off riffage school of Aussie shit that straddles the punk-metal-Amrep triangle. You got the RUNAWAYS meets HELMET brilliance of the all girl NITOCRIS, the gruff metalloid pound of HEADLIFTER the old school bigpound of DOWNTIME and even fast anthemic punk from LAWNSMELL. As well as other fucked-up weird shit from HARDWARE, HARPOON, TWEEZER and other stuff of the melodic-punk/industrial ilk. Even old timer Deniz Tek's contribution is a song with a killer riff and bongos(?). As has been proven again and again, the Australians seem to have the edge over us in sheer stomach wrenching riff-mongering. (HD)
(Phantom Records, AUSTRALIA)

V/A - "Freak Town" CD

This is a soundtrack/compilation/tribute collection to Spanish cult movie director Jess Franko's latest film. Most of the bands on here fall into the mid tempo pop punk genre. All are from Spain and most sing in English. KILLER BARBIES stand out and have 3 songs on here. Other bands included are LA UVI, AEROBITCH, DRY FLIES (who seemed to have "borrowed" the music from JAWBREAKER's "Fireman") and 14 others. (MM)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

V/A - "Hard To Believe" EP

Packed with an informative booklet about the bands and all the lyrics (in Italian), with the first pressing on red vinyl, this varied compilation boasts a consistently high energy level — and a pleasing distortion on more than a few of the screamed lyrics. SOTTOPRESSIONE and CATTIVA INCINAZIONE, both standard powerchord thrash bands, are the standouts in a group of unusually frantic Italian outfits. (SS)
(Anarcho-Punk Records, Via di Mezzo 12, 01100 Viterbo, ITALY)

MUSIC REVIEWS

V/A - "Hardcore Way Of Life" EP
Well, it says hardcore right there on the cover, but I don't know man... to me this is pretty metal. I know this kind of moshy, chuggy, progressive stuff is what the kids are going for these days, but maybe they're too young to remember the horror of "cross-over." That said, both HIMMEL and MUDHEAD do turn in a couple of interesting tracks, but CHEMICAL POSSE and BLIND DEVOTION CAME did nothing for me. (AM)
(Mele Marco Records, Giorgio Senesi, Via A. Carrante 7, 70124 Bari, ITALY)

V/A - "Hate Zine #4" EP
This two band EP comes with an Italian zine that features a discography of California punk circa '75-'82. Gotta check that out. The two bands herein are LIGHTNING BEAT MAN and TWO BO'S MANIACS and they both deliver totally great '60s-cum-'70s punk trash winners. LIGHTNING BEAT MAN especially delves into some weird multiversal twang-odyssey that comes off like the father of the SHAGGS playing along to an INSULTS record. If you like that kind of thing...I know I do! (RW)
(Pierluigi Bella, Via Vidashi 11/B, Rome 00152, ITALY)

V/A - "Hits For The Gutter" EP
K-tel never sounded so good. Both bands on this split cover ANGRY SAMOANS, ADOLESCENTS and the AVENGERS. I'd rather listen to the originals. (EC)
(Impact Records, Am Markt 1, 47229 Duisburg, GERMANY)

V/A - "Hot Rods To Hell" 10"
10 bands doing "Hot Rod" (for all intensive purposes, "Surf") songs, mostly instrumentals, perfectly adequate but nothing "mind blowing," as it were. (DD)
(Blood Red Vinyl & Discs, 2134 NE 25th, Portland, OR 97212)

V/A - "How To Get To Heaven..."CD
Thirteen bands from Central Florida with the following: HAPPY CYNICS, DRAG BODY, DAN MARQUIS, FLATSPOTS, THE SWEAT HOGS, CRY FOR LIFE, FACELESS, PROSPECT ZERO, PALE, DIRGE, STIZZLE, SHORT FUSE, and ADVERSARY. Runs the gamut from tuneful pop, obnoxious snot punk, heavy art damage. Stymied by generally bleah sound quality this is a good starter as a representation of this particular scene. (LD)
(Deltona Records, 1025 Portland St, Deltona, FL 32725)

V/A - "Kids On The Street" LP
This is a good comp from start to finish with one exception: the RED ALERT songs eat total shit—they sound more like bad early '80s metal a la JUDAS PRIEST or DOKKEN than anything else. Do the world a favor boys call it quits. As for the rest of the LP, it's mostly mid-tempo street punk from Europe, with many of the bands having a late '70s flavor. The standouts for me, aside from the BLITZ songs which have all been previously released, were THE STRAW DOGS, BECK'S PISTOLS, SKINKORPS and ZAKARRAK. (RM)
(Bird Records c/o Laurent Hees, 19 Rue De La Patrotte, 57050 Metz, FRANCE)

V/A - "Live At Brownies" CD
14 live tracks from Brownies club in NYC. Mostly New York bands including INSOMNIACS, JAYNE COUNTY, LOS PRIMOS, TRICK BABYS, and TURBO AC's. Better than yer average live recording. Plenty of bands that are new to me, some nice surprises, like SWEET DIESEL, and your token comp stinkers, (who will remain unnamed). Lots of female singers. Pretty OK, never been there so, I ain't that excited. (RY)
(Feralette Records, 306 West Fourth Street, New York, NY 10014)

V/A - "Localism: A Compilation LP Of Bands From The Oxnard, CA Area" LP
A cornucopia of mid-tempo punk from Oxnard. Deemed "Nardcore" in a comp that was put out some 10 years ago, the noise continues. Most of the tunes are pretty basic, straightforward stuff. THE LOUDHOUNDS stand out here with a noisy rockabilly thang. Also the old timers, ILL REPUTE, bust down some doors with their little numbers. A solid collection of Nardnoise. (AI)
(It's Alive Records, PO Box 6326, Oxnard, CA 93031-6326)

V/A - "No Tomorrow Sampler" CD
Okay, it's a 27 track comp CD from Spain, and I have to confess that I didn't listen to the whole of every track - Skip buttons were invented for a reason. The first band to catch my attention were SEÑOR NO, who sounded like LEATHERFACE/MOTORHEAD and therefore rock. The SURFIN' LUNGS throw in a humorous pop number, while other standouts are THE FEEDBACKS, LA FAMILIA MANSON, and SHOCK TREATMENT. The comp covers a lot of musical ground, from pure pop to garage to total RAMONES-inspired rock and roll, so it would seem that the No Tomorrow label has something for everyone. (AM)
(No Tomorrow, PO Box 1134, 12080 Castellon, SPAIN)

V/A - "Oi! It's Party Time..." EP

Four bands, four songs on this EP. It's got a rerecorded version of THE WRETCHED ONES "Killing For Fame" and that in itself is enough to make me want to buy this. THE CHOICE song "Trendy Girl" sucked on their first EP and sucks here. The B side is what makes this a must. THE DICKHEADS song "Don't Care" is a faster number with a slight hint of early SoCal punk in the vein of CH3 with guitarwork that has subtle, creepy surf feel—though I doubt you'll see them playing the Purple Onion any time soon. Last but not least is THE SERVICE who crank out the oi/pogo punk classic "Never Trust The Press". This song's got killer hooks and a bitchin' chorus that'll have you singing along in no time. One or two of their lines have a bit of a conservative slant but they don't take it to the point of sounding like intolerant assholes or singling out any one group for attack. A great release. (RM)
(One By One Records, Bellevue, 56450 Theix, FRANCE)

V/A - "Oi: The New Breed Vol. 2" LP
This volume has some good cuts and some mediocre ones. Of special interest are: THE OPPRESSED, "Oi, Oi, Oi" and "Evil"; DISTORTION, "Teachers Pet" and "Never Too Late"; and CAPO REGIME doing "Heaven Sent" and "Filthy Rich Man". These Step One music compilations continue some of the good work Helen of Oi Records has done with the aforementioned bands. If you manage to save any dollars after beer expenditures, these comps are decent investments. (BR)
(Step One Records, PO Box 21, Tenterden, Kent TN30 7ZZ, ENGLAND)

V/A- "La 1A Internacional" CD
An out and out killer comp put out by Spain's Munster Records with many bands familiar to those of you in the pop-punk, retro circles. You get some great BEATLE-ish pop punk from the SHAME IDOLS, as well as a BEATLES cover from our very own PARASITES, WHITE FLAG doing "He's A Whore". Jangly pop brilliance from the WISHNIAKS. Rockn' stuff from the NOMADS and the CELIBATE RIFLES and kooky inspired contributions from THE YOUNG FRESH FELLOWS, MOJO NIXON, FLOP, BUM, even EL VEZ and BEN VAUGHN teamed with KIM FOWLEY. Shit, with a record like this, there's no reason to leave the house. Get this and rrrrawk (or pop). (HD)
(Munster, PO Box 18107, 28080 Madrid, SPAIN)

MUSIC REVIEWS

V/A - "Pogo Strut Slam Swivel and Mosh" CD
Yet another comp with name bands a la SWINGIN' UTTERS, NOFX, and YOUTH BRIGADE to name just a few. Exclusive tracks from lesser known Dr. Strange and Fat type bands. Comp overkill begins to set in.(RL)
(Devil Doll Records, 2533 E. Broadway #8, Long Beach, CA 90803)

V/A - "Prototype" EP
Though I'm left a little in the dark in what the thread between the title, the poster included and the pseudo-political statements on the sleeve are, this compilation is another round at the grindcore whipping pole. Flogging your eardums to death this time with screeched vocals, double bass blur, and speeding guitar frenzy are one to two songs each by LACERATION, ULCER, UNSETTLED, DEFAULT and slower beats by DISDAIN (reminiscent of Belgium's classic metal-punk freak band XCRETA) and APARTMENT 213. (KS)
($3 ppd: Clean Plate Records, PO Box 2582, Birmingham, AL 35202)

V/A - "São Paulo Hardcore Compilation" CD
Reissue of the "Fun, Milk And Destroy" comp LP of a few years ago. As I said in my review of the vinyl (feeling redundant at the moment) - some of the best current (at the time) Brazilian hardcore/punk. It's hard to say what's become of the bands - the liner notes don't really add anything to what was known when this came out originally. Bands included are NO VIOLENCE, MUZZARELAS, KANGAROOS IN TILT, LETHAL CHARGE and INTENSE MANNER OF LIVING. For what it's worth - it's aged well - still a great listen! (TM)
(Tralla Records, Ap. Co: 37 119, 08080 Barcelona, SPAIN)

V/A - "See You In Valhalla" LP
A comp of European punk, oi, and ska punk. Very old school sounding. A previously released NEWTOWN NEUROTICS tunes is tossed in, as well as a so-so unreleased RED LONDON tune. BANLIEUE ROUGE sounds pretty good. Nothing great as a whole but I guess it accomplishes that "exposure" purpose of comps. (RL)
(Mad Butcher Records, Hehler 67, 41366 Schwalmtal, GERMANY)

V/A - "Start A Riot" LP
This record could be the bible of crusty punk, and tho I am not to found of the dirty fans that most of these bands have, I do think it is one hell of a good record. With a pretty stellar line-up of some of today's most popular political/crust bands including the likes of The PIST, NAKED AGGRESSION, DEFIANCE, SUBMACHINE, AUS ROTTEN, and a few lesser known groups, the anger and aggression kicks you in the face and doesn't look back. Some of the better tracks include NAKED AGGRESSION's "Killing Floor" and AUS ROTTEN's cover of the classic CRUCIFIX song "Prejudice". Time to start sparing some change or steal it like a real anarchist. (EY)
(Clean Plate Records, PO Box 2582, Birmingham, AL 35202)

V/A - "The Best Punk Rock In England, Man" CD
A second great comp of UK poppy punk from Snuffy Smile. 24 bands which could drive an enthusiast crazy trying to find this stuff. GAN, SHREDS, LOVEJUNK, and so on. The 1st comp killed and this one comes close to that one. Definitely my type of stuff. (RL)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

V/A - "The British Punk Invasion" CD
A very cool collection of tracks by the GLORY STRUMMERS, DESTINATION VENUS, APOCALYPSE BABYS, and MERE DEAD MEN. Retro sounding stuff circa 1978-1980. The GLORY STRUMMERS really stand out with their STIFF LITTLE FINGERS-like sound. Five to seven songs by each band (not exclusive). Good retro Brit punk for sure. (RL)
(High Society International c/o Thorsten Wolf, EhrenbergstraBe 51, D-22767 Hamburg, GERMANY)

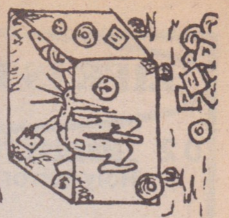
V/A - "Ultimate Slow Beats" CD
Nineteen bands, and although they don't all sound like SNUFF, their influence is definitely felt. There's actually a few types of music on this CD, but it's mostly fast, melodic pop punk, in most cases done really well, with the standouts being NAILS OF HAWAIIAN, JUST ONE DAY, and SKATE BORED. If you've been following the career of Snuffy Smile you'll know by now that they trade in quality, and this comp is no exception. (AM)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155, JAPAN)

V/A - "Under The Sign Of The Lousy Tree" EP
This is supposed to be a black metal comp, but I think most of these bands would be too chicken to play true Black Metal. Instead this is a pretty varied mix of bands on the darker end of the UK hardcore spectrum. HEADACHE are sort of quirky, while POLARIS had me rocking out with their emo stylings and staccato rhythms. On the flip UNDERCLASS get things started right with their blistering thrash attack, followed by MARKER who dish out a stop/start hardcore rant. Rounding this out are current heroes STALINGRAD who aren't all that special in my book but fans of the grind assure me that these guys are "the shit". I just like their new wave sound effects. (AM)
(Common Cause, Konrad-Adenauer Str. 58, 73529 Bettringen, GERMANY)

V/A - "Um Chute Na Oreia" CD
With this 16 band/28 song compilation you get a current sampling of what the Brazilian punk scene has to offer. Some of the bands on this comp include MUZARELLAS, WHITE FROGS (yeah!), SCUMNOISE, OS CABELO DURO, GAROFOS PODRES, F.D.S., POPPING TITS, and BLIND. There is a great variety on this comp. Pop, grind, oi, metal, and garage, it is all here. Almost every song ranks from tolerable to really good, except for the funky metalcore crap. Keep an eye out for this one! (RC)
(Fast N' Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

V/A - "Urlo" EP
INDIGESTI steals this records, that's for sure. I had the privilege of seeing this band live a couple times in the early '80s, so this brings back a lot of memories. Anyway this comes with Urlo zine out of Italy. Other bands include KALI YUGA, CRUNCH, TUPELO and MONDO TOPLESS. (EC)
(PO Box 2775, Taranto 74100, ITALY)

V/A - "We Bastard Motherfuckers" CD
Weird... this Italian scene comp lists the home(?) phone numbers of every band that contributes. Based on this it sounds like a lot of the musical trends currently parading through indie-America are generating their foreign responses. Copyists. Whatever. KEROSENE, the RADIOSTARS, the TRIGGERS and MERRYGOROUND play new-wave oriented 'punk' 'rock' with sufficient energy that I'd pause if'n I ever ran across records by them somewhere. The other bands aren't to my taste but there's enough ruff 'n ready mosh-metal-grrrr-la-la-la-la spread over them that someone else should bite. (RW)
(Circus Records, Via Consolata 5, 11100 Aosta, ITALY)



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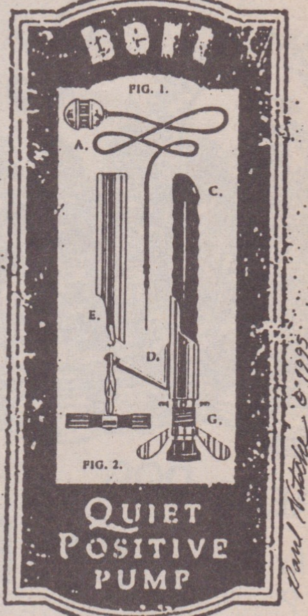

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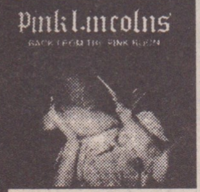

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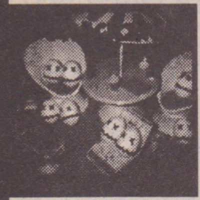

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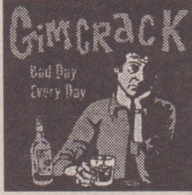

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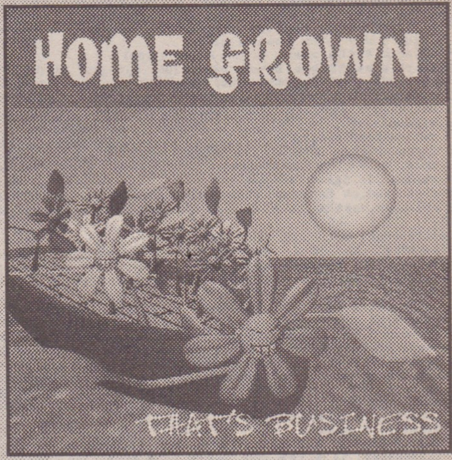

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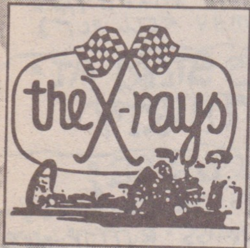

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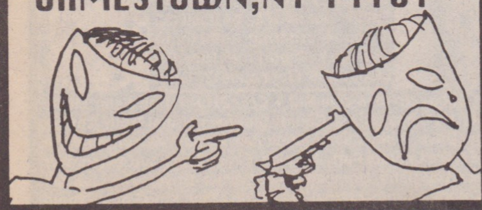

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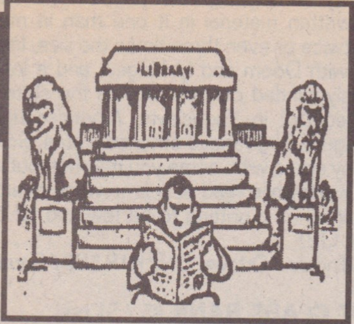

BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JH) Jane Hex, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (LU) Leah Urbano, (JW) Joe Whiting. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

A TALE TOLD BY AN IDIOT / $1 ppd
8 1/2 x 11 - copied - 20 pgs
I was almost fooled by the chaotic and hard to read layout, but *surprise*! this zine was good. It's on the political side, and even interesting to read. A lot of writing and reprinted articles on veganism, pornography, sXe, interviews with Ani DiFranco, Sicko and Propagandhi and lots more. Lots of potential for greatness here. (MD)
Rebecca Crowley / 46 Parkvale #6 / Allston, MA 02134

ARTCORE #11 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Yes, another issue of Artcore, and this one marks the ten year anniversary of it's existence! This issue features a history of the zine and how it's grown through the years, an almanac, interviews with Spite, Erase Today, English Dogs, Four Letter Word, reviews and the quality art work you've come to expect from this zine. Another excellent issue. (MA)
Welly / 1 Aberdulais Road / Gabalfa, Cardiff / CF4 2PH / Wales

BETTER OFF DEAD #1 / $2.00 ppd
11 x 8 - printed - 40 pgs
This reviewer thinks this zine sucks! First I didn't care for the form letter introducing the editors, second the cover photo of a Vietnamese police officer shooting a prisoner comes across as a cliche, third when punks become Christians then punks eat horse shit, and finally when the hell is straight-edge going to be passe'? Ok, this zine has interviews with Ignite, 108 and Sick Of It All, plus there are some record reviews. One last comment, "Fuck Religion, Fuck Politics, Fuck The Lot Of You". (HH)
524 Hudson Ave / Cincinnati, OH 45150

BEYOND THE WALL OF INJUSTICE #7 / $1.00 ppd
11 x 14 - newsprint - 20 pgs
Anarcho-political zine from Southern California. Serves well as a bulletin board for things happening down there - as with many zines of this nature though, half of it is out of date by the time it sees print. Interviews with Parade's End, Sothira (of Crucifix years ago) and D.I.R.T. Free in the area. (TM)
PO Box 6188 / Fullerton, CA 92634

BISEXUAL WITHOUT APOLOGY #1 / 50¢ and 2 stamps

5 1/2 x 8 1/2 - copied - 36 pgs
Hmmm. Well, the first 15 pages are sort of the editor's personal manifesto regarding queer sexuality, anarchism and punk. There's also a long reprint from the zine Race Traitor, which I had mixed feelings about. That said, it was thought provoking. I couldn't really get into the overly defensive tone regarding the anarcho-punk scene, as if it were some sacred cow not to be criticized. The correlation is made that being anti-punk means being anti-queer because (duh) lots of punks are queer (so are lots of cops!!!). But, if you're into the anarcho-punk scene, and queer, you'll probably enjoy this. (MD)
Michael Wood / 308 Van Buren #2 / St. Paul, MN 55103

BITCH DYKE WHORE #1 / $1 ppd
5 /12 x 8 1/2 - copied - 26 pgs
"...Revolution is thought carried into action," quotes this zine of Emma Goldman. And that's got to be a good start. Actually it's one of the better zines I've read in the last year. Provocative, open, interesting and varied. In fact my only complaint is it isn't long enough. Inside are some humorous captions from the '40s and '50s, a piece on feminism and a startling rape story. A very pro-women, pro-entertaining zine. (JX)
Lisa Oppedyk / 2835 Swallowtail / Boise, ID 83706

BOREDOM MAKES ME DO EVIL THINGS
#1 / $1.00
8 1/2 x 11 - copied - 36 pgs
A little rough around the edges, but a good first effort. Typical small town/small scene zine from Texas. Lots of local info, an interview with the Sillies and some photo and a few short essays. (JW)
624 W University #240 / Denton, TX 76201

BREAKOUT #2 / $3 ppd
8 1/2 x 11 - offset - 44 pgs
A Bay Area zine focusing on hardcore from the East Coast, with interviews with Sick Of It All, One For One, Setback and 25 Ta Life as well as the more local Screw 32, Machine Head and The Hoods from Sacramento. I'm not really into tough-guy, hip hop biting NY style stuff, but the interview with the singer of 25 Ta Life made me think differently about them at least, even though I still don't like their music, so that was pretty cool. There's also a comprehensive Bay Area scene report and smaller ones from all over, including Seattle and NY. Pretty big and obviously a lot of work, so you might want to check this out. (AM)
2018 Shattuck Ave #19 / Berkeley, CA 94704

BRONCO BULLFROG / SKOINK #21 / $16 sub
8 1 / 4 x 11 1 / 2 - printed - 32 pgs
Now this is a zine. Similar in style and content to a mag called "Beat of the Street" that used to come out of England in the mid to late 80's, this comes jam packed with info on the European and U.S. oi/street punk scenes. Inside you'll find interviews with The Spent Idols; Garry Fielding and others, an article on Infa-Riot as well as a piece on skinheads on the Internet. All this plus tons of record/ zine reviews and oodles of contact addresses make this well worth it. (RM)
Chuck Wren / 4409 1/2 Greenview 2#W / Chicago, IL 60640

CARRY ON SCREAMING #5 / $1 or trade
5 1/2 x 51/2 - copied - 12 pgs
It's unfortunate I can't read this (it's in French, which I forgot as soon as I left High School) - it's both well laid out, and includes some stuff I'd like to read. The cool format is just that - cool. Editorials and record / zine reviews - nice all around. (TM)
Luc Ardilouze / 84 Bis Rue de Grenelle / 75007 Paris / France

CORAZON DE CHANCHO # 2 / $2.00 ppd/trade
11 x 8 1/2 - copied - 16 pgs - Spanish
This is a pretty low key zine that we Gringos may already have experienced. But there is an article critical of the rock and roll sellouts in the Chile scene. Support international punk, trade your zine for a copy of this one. (HH)
Julio Cortes / Los 3 Antonios 414-B / Nunoa, Santiago / Chile

DEE DEE'S KIDS #7 / $1 + 1 stamp
7 x 8 1/2 - copied - 32 pgs
Very Ramones influenced zine. God I hate the Ramones, but this is OK. Has stuff with MTX, the Breakups, Bubble Boys, reviews and a little more. Pretty well written and funny, too. (CC)
PO Box 45411 / Kansas City, MO 64171

DELAYED REACTION #2 / $2.00 ppd
8 x 6 - copied - 52 pgs - German
I didn't care for the cover. Fuck the Power Rangers! Cool lay-out except some pages were washed out. There are interviews with PVC and Ad Nauseam. This zine concentrates on the Berlin scene. (HH)
Hendrih Simon / Am Sportplatz 22 / 27321 Thedinghausen / Germany

DEVASTATION #1 / $2.00 ppd
7 x 8 1/2 - copied - 52 pgs
This zine is off to a good start. There are tons of interviews, and a few articles in this, and the coverage of music is one that I'm into, where nearly all the bands interviewed are great ; Dystopia, Warpath, Sub Caos, Agathocles, Fleas And Lice, Suppression, plus one with the Crass-hole Collective. There are articles on Mumia Abu-Jamal, and the Edinburgh punk rock festival, along with a Scandinavian scene report, and reviews, including a section on pizza. (MA)
PO Box 19516 / Baltimore, MD 21206

DOGPRINT #6 / $2.00 ppd
8 1/2 x 11 - newsprint - 64 pgs
Quality newsprint zine - great interview (the best I've read) with Dwid of Integrity, John Joseph, Into Another, tons of reviews, easy to read layout and whatnot. Probably the best zine value I've seen this month. Some of the full page band photos seem to be overdone, but regardless, a great read. (TM)
PO Box 84 / Suffern, NY 10901

DON'T EVEN #8 / **TAINTED** #3 / $1 or trade
5 1/2 x 8 1/2 - copied - 52 pgs
This is a cool feminist collaboration with lots of good reading inside. Writing on religion, family, television, the lack of girls in bands, domestic abuse, vegetarianism and much, much more. Definitely check this out. (MD)
Karolyn / 13 Condict St. / New Brunswick, NJ 08901

DWGSHT # 7 / $1.50 ppd
8 1/2 x 11 - newsprint - 40 pgs
In a scene dank with the stench of self-righteous vegan ranting, personal tour diaries and kiss-ass interviews with wannabe-rockstar pop-punk bands, Dwgsht comes as a welcome breath of fresh air. It's great to see a zine that actually believes its readers may be intelligent enough to want to read something interesting. Dip in here to find stuff on anarchist martyrs Sacco and Vanzetti, the SLA, and socialist skinheads, as well as a few pages of opinions and some reviews. The articles don't actually go into as much depth as I would have liked, but they do serve as worthy introductions to their subjects and recommend sources for more info. Watch this one grow. (AM)
Dwgsht Zine / PO Box 2819 / Champaign, IL 61825-2819)

ENEMA / 75¢ ppd
11 x 14 - newsprint - 20 pgs
Wow. Despite the apparent dreariness of Reno, this zine is quite good. There's lots of political and personal commentary, and it's generally well written. It's nice to see such enthusiasm towards improving the local scene. Plus there's interviews with the Gaia, the Varukers, and Spazz along with a Scared Of Chaka tour diary and reviews. Very impressive. (MD)
PO Box 204 / Reno, NV 89504

ENGINE #3 / $3 ppd
8 1/2 x 11 - copied - 66 pgs
Features well-done interviews w/ loads of bands - Crudos, NOTA, Spazz, Assfactor 4, Dan O'Mahony, and more. Also art, lyrics, a great oral history of the early SF hardcore scene by Walter Glaser, plenty of photos and graphics and the seemingly obligatory record reviews. I wish there was other stuff here besides bands/music, but for a hardcore-only zine this is pretty ace. (JM)
PO Box 640928 / San Francisco, CA 94164-0928

EXIT ZINE #2 / 2.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Odd that we get sent three different issues of the same zine for review, and the one specifically mentioned as being for review has moronic anti-choice material beginning on the first page. Hmm. Recycled. (TM)
12 Northwood Dr. / Wilmington, NC 28405

F.K.S. #3 / ?
8 1 / 2 x 11 - copied- 18 pgs
This zine sucks. I felt as though I was completely wasting my time reading it. The rants on drugs and commercialism are just plane stupid and the interview with The Eunuchs is a waste of paper. The only redeeming factors are the cover which is pretty funny as well as the Kung Fu movie reviews, which were entertaining as well as informative. It also contains the usual record and zine reviews. (RM)
PO Box 41 / Leland, MS 38756

FETCH THE PLIERS #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 18 pgs
Just what do you intend to *do* with those pliers? This may be only eighteen pages but there's more written material in it one than in many 'zines twice or even three times the size. Interviews with Doom and Unhinged, and a lot of seriously-minded commentary on the state of punk, conflict in Yugoslavia, American right-wing bigots, and various other concerns. Some you may agree with, some you may not, but it's still a worthwhile read at a time when overtly-political 'zines a getting to be few and far between. (JR)
220 Arlington / Ottawa, ON / K1R 5S9 / Canada

FIRST CLASS RANK #5 / $1 ppd
8 1/2 x 11 - copied - 20 pgs
Even though this zine is short, it's pretty entertaining. Lots of diatribes and opinions among interviews with The Suspects and Spent Idols. There's also a letter section, record reviews and articles on pro-choice, "PCness," sex, morals and friends. So go ahead and check this one out. (JX)
212 Rodaline Ave. / Lewes, DE 19958

FLOUR POWER#7 / $2
5 1/2 x 8 - copied - 62 pgs
Tons of reading in tiny type from an anarchist-vegan-queer-single-mom perspective! Loads of letters, contact listings, articles + news briefs, and reviews of many political periodicals, not just anarcho-punk zines + records. Also a short Capitalist Casualties interview and great drawings by Frieda, age 6! The focus is on taking care of ourselves without "the system", not glorifying rioting. Fucking great job. (JM)
Rejoice / PO Box 78068 / RPO Grandview / 2606 Commercial Dr. / Vancouver, BC / V5N 5W1 / Canada

GIRLHERO #1 / $3 ppd
8 1/2 x 11 - printed - 32 pgs
Girlhero is a rad, glossy comic book with stories with futuristic, anarcho leanings. It has three different stories. One is about a futuristic couple and pregnancy, one about the workers and one dreamy story about two girls. Cool stuff and the woman who draws it also publishes it herself. (MJ)
High Drive Publications / 4505 University Way NE #536 / Seattle, WA 98105

HATE #4 / **URLO** #14 / $10 ppd
8 1/2 x 11 - printed - 64 pgs
This is a split Italian zine. One half is Hate, which they describe as the D.I.Y. punk 'zine and it has a garagey slant. It has interviews with Stitches, Humpers, and The Rip Offs, to name a few. There is also an article on California punk, and zine reviews. The other half is Urlo, which they call the "rock mag", and it looks pretty rock. They did make the unfortunate choice of subtitling an interview with an all female band as "the fox rock". Please. It also comes with 2 split 7"s. It looks good, but I can't understand any Italian besides grazie. (MJ)
Hate c/o Pierluigi Bella / Via Vidaschi 11/b / 00152 Roma / Italy

HE IS JUST A RAT #3 / $3.50 ppd
6 x 10 - printed - 40 pgs
He's more than just a rat, he's a cottage-industry waiting to happen. Tony Walsh's "Ratboy" holds his own against maniacal bar-crashing punks, alien invaders, annoying neighborhood kids and unwanted friends, and lands in the midst of one highly-implausible situation after another. I still don't know what this all adds up to, but it sure would make a great Saturday-morning cartoon show. The term "Drag-Racing Monkeys" is

listed as a registered trademark on the back cover - surely you're joking! (JR)
Exclaim / 7-B Pleasant Blvd. #966 / Toronto, ON / M4T 1K2 / Canada

HEARTATACK #11 / $1.00 ppd
8 1/2 x 11 - newsprint - 64 pgs
This is the "letters" issue, which is a cross section of the responses to the naming of a rapist in issue #9. A lot of good points are made, but a fanzine shouldn't be used as a courtroom. Yes, it's something that needs to be discussed, and the judicial system is totally fucked, but some people's responses weren't much different. Ugh, it's like playing with nitro glycerin... There's also columns, and a load of reviews. (MA)
PO Box 848 / Goleta, CA 93116

HOOFSIP #21 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs
This zine conjures up one word; boring. Decent layout and quality photo reproduction but man o man the articles and interviews leave a lot to be desired. Includes a rant on how much the author hated college but finished anyway, a Millencolin interview as well as film, record and zine reviews. (RM)
Dan Augustine / 2398 Lee / Uttica, MI 48317

I'M JOHNNY AND I DON'T GIVE A FUCK #1 / #1 ppd
4 1/4 x 5 1/2 - copied - 52 pgs
Here's a great little (literally) Canadian zine with lots of personal stories about the adventures this kid has had - accidentally causing a friend to be set on fire, getting beat up a lot, stealin' cars, etc. The stories are funny and engrossing. I don't know how true they all are, but that doesn't really matter. He also does good reviews. The only problem is that the print is way too small and that makes it hard to read. (MJ)
Andy / PO Box 21533-1850 / Commercial Dr. / Vancouver BC / V5N 4A0 / Canada

I'M NOT AFRAID, ARE YOU #2 / $1 ppd
8 1/2 x 11 - copied - 36 pgs
Except for the really annoying use of computer pixilated pictures, this issue is pretty good. From stories on what punk is to an in depth article on 7 punks livin' it up in Chicago to interviews with Sicko, Down By Law and Jawbreaker, there's lots of variety here. (JX)
4422 Cypress Grove Lane / Houston, TX 77088

INNOVATIVE PLAGIARISM #7 / free (2 stamps?)
8 1/2 x 11 - newsprint - 60 pgs
Well, this is the last issue, because the editor wants to concentrate on his label, Liberation Records, and his upcoming new project, Big Bang zine, which will have an alleged print run of 40,000. I can only hope that before then his writing and layout skills improve drastically. This zine has a definite focus on pop punk, including interviews with Dr Strange (of Dr Strange Records) and 88 Fingers Louie, and a discussion of whether or not Epitaph (Dave has a unique insight on this one because he used to work there) and various bands including Face To Face are sellouts. Anyway, as I said the layout leaves a lot to be desired but there's a lot to read in here and at least the people involved are active in their scene at an apparently young age. I hope the future is bright. (AM)
Dave Liberation / IP-6633 Pasco Del Norte / Anaheim, CA 92807

INSIDE OUT #14 / $2 ppd or trade
8 x 10 - offset - 24 pgs
This is a really nice looking zine covering the more brutal end of the hardcore spectrum. There's a fair amount of personal; writing mixed in with the interviews of Apartment 213, Capitalist Casualties, the person who runs Ax/ction Records and Chris Dodge of Spazz/Slap A Ham/Fat Wreck Chords. Rounding out the package are live photos of bands like Dystopia and Excruciating Terror and snaps of graffiti art. Not bad at all. (AM)
Finn McKenty / 418 Ave. H / Snohomish, WA 98290-2634

INTERBANG #4 $1.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
This is pretty good, decent writing, good interviews, and clear photos. There's an article on the Ramones and their place in punk history. My only complaint is that it's hard to read sometimes- there's too many different colored inks on the pages. Interviews with Sicko, The Mr. T experience, and the Twerps. (JW)
620 West Spruce St. / Ravenna, OH 44266

JUNK #3 / $1.50 or trade
4 x 5 1/2- copied - 64 pgs
Cute zine. It has lots of comics, which I like. Also a Siren interview, art of Star Wars, Portland travelogue, pictures, a puke story, a thing about CB radios, movie reviews and a bunch of self pitying. So, what do you think, that's a lot of shit for one wittle zine. I guess, fuck you. (JB)
Jain / 204 E. Morris #1 / Modesto, CA 95354

LICE #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 14 pgs
Fun, simple, a quick read. Kind of like finding a note that some kids wrote to each other in Chemistry class. Stories about causing havoc in a shopping-mall video arcade, "curb shopping", sending money to mail-order companies and never getting your records, Disney cartoon characters. A 'zine "made with real tomatoes", or so they claim. (JR)
Wendy Nothing / 18 Seabrook St. / Buffalo, NY 14207

MAD MONKS #6 / $3 ppd
5 3/4 x 8 1/4 - copied - 40 pgs
This is an off-beat Welsh zine, I don't know if I entirely got it. Anyway, there are interviews with Zoinks, Dr. Strange records, lots of record reviews, drawings of grey aliens, show reviews (Ex-Cathedra and Snuff), and writing about Australia. And a weird sense of humor. (MJ)
15 Leven Close / Lakeside / Cardiff CF2 6DN / Wales

MICHAEL'S COLLECTED CHAINSAW CARTOON / $5 ppd
8 1/2 x 11 - copied - 40 pgs
A consistently amusing collection of comic reprints from 1980-84 from Chainsaw Zine. Bold drawings and funny stories, including: The Dinner Party, Art Terror, Modern Girl and, my favorite, Emile, Barber to the Stars, which diagrams and names different bald cover up hairstyles. These comics look like coloring book pictures. (JB)
Wrench Records / BCM Box 4049 / London WC1N 3XX / England

MULCH #7 $1.00 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
Chock full of stupid, sexist writing. Maybe it's supposed to be funny, but I didn't laugh. Oh yeah, interviews with Napalm Death, Cannibal Corpse, and Watson's Army. Whatever. (JW)
Rob / 45 Antilla Ave. #2g / Coral Gables, FL 33134

(MY OWN) FANZINE #7 / $2 ppd or trade
5 1/2 x 8 - copied - 38 pgs
All text, all handwritten (neatly enough) and all about this guy's life and friends. He just finished high school and a lot of this is about that. I wasn't so interested but you might be. At least he gives props to the Scooby Don't house. (JM)
5501 Valley Ln. / Edina, MN 55439

NERVOUS BREAKDOWN #2/ $100
5 1/2 x 8 1/2 - copied - 28 pgs
Hmmm... Not really all that bad, and if someone gave this to me for free at a local show, I would be psyched, but it really isn't the kind of thing I'd send away for, unless you are a big Teen Idles/Youth Brigade fan. Tons of reviews of ska and hardcore stuff, interviews with some ska people, an article on skinheads that I only half agreed with (nazis suck, but I'm not a huge fan of super tight allegiance to a specific group [skinheads] because that type of mentality always seems to lead to beating non-skinheads up). Still, compared to the article in Skaholic, it was a dream, since it got the origins of the skinhead movement correct (budding racist skins, check this out and see where you subculture really started — you'll be in for a shock) I really dug the interview with Nathan Strejcek of Teen Idles and Youth Brigade fame. Overall, I think there is a lot of potential in this zine, and I think future issues will be even cooler. (CC)
9379 Tartan View Dr / Fairfax, VA 22032

132 #1 / $1 ppd or 4 stamps
8 1/2 x 11 - copied - 46 pgs
I can't believe how much I like this zine. No reviews, the editor says that if he likes something, it will come up, and pictures of Weston. OK, this shit is funny, unpretentious, spontaneous and stupid. It's got stuff about Fear, homelessness, the Misfits, Plow United, Blanks 77, Gary Coleman jokes and pictures and more too. My favorite thing, other than the cover drawing,

is the dumb captions and quotes. This one is joining my permanent collection. Uh-huh. (JB)
Jon Collins / 132 Smoll Ave. / N. Caldwell, NJ 07006

ORNERY BOY #3 / $1.00 ppd
8 1/2 x 11 - copied - 26 pgs
Ornery is right, and you *go* with your bad self. This is the kind of snotty teenage high-school punk 'zine that I thought went out with the Circle Jerks, but I'm glad to be proven wrong. An interview with Anti-Flag, some reviews, some opinion, some bitching about being thrown into all-day detention, stuff like that. The cover illustration depicts a mohawked punker fire-bombing Brecksville/Broadway Heights High School. The guy's heart is in the right place, and there's no denying the fact. (JR)
Mike Leffman / PO Box 41393 / Brecksville, OH 44141

PARTYZANT #10 / $2.00 ppd
8 1/2 x 6 - printed - 48 pgs - Polish
This zine is made up of interviews, Polish gig reports and lots of record reviews. Bands interviewed are Pittbull, Crown Of Thornz, Otoczenie, Mad ball and Society's No Fuckin' Use. The zine has a straight-edge feel to it, but seems intelligent and open minded. Back cover has a great Bosch like collage. (HH)
Gregor Kazuro / uL Rydygiera 20D/51 / 87-100 Torun / Poland

PEPITO'S FOLDER #6 / $2.00 ppd
8 1/2 x 6 - copied - 64 pgs
This is a fun zine to read with lots of sharp witted humor. Mostly it describes personal experiences. It also has a five part series on how to exploit the punk scene for profit. And the Charlie Brown cartoons, those you'll want to xerox and paste to your local high school walls. The zine also has some record and zine reviews. (HH)
Kevin Rice 1630 North 1st Ave. #1 / Melrose Park, IL 60160

PHALANX #11 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Whoa! This zine is improving by leaps and bounds every issue. The layouts are tighter and cleaner, there are more columns, etc. Even the artwork has progressed, and that was already great to beginning with. In this installment there are interviews with Dead World and Mindrot, reviews, comics, and more. Starting with this issue there is also coverage being given to industrial and death ambient music, but don't worry, there's still a focus on hardcore and grind. (MA)
Brian / 7100 E. Evans Ave. #329 A / Denver, CO 80224

PINK LEMONADE #2 / $3.00 ppd
11 x 8 1/2 - copied - 24 pgs
This punk zine has a personal side. It explains what happens when intelligent sensitive people join the US Marine Corps. Thinking about enlisting? This punk also clearly explains the issues of racism, and sexism in everyday life using well drawn cartoons and interesting stories. This zine will punch any fascist in the eye! Highly recommended! (HH)
5733 San Leandro St. / Oakland, CA 94621

PLASTIC BOMB #14 / $4 ppd
8 1/2 x 11 - newsprint - 114 pgs
In German. I wish I knew German, because this is a full magazine. Inside: Misfits, N.O.E., Ruhrpottkanaken, Bad Religion, Puhdys, WWK, X-Mist Records/plot, Sesamstrasse and Sonic Dolls. Lots of pictures and funny German words which are close enough to English ones to make sense. (JB)
Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / Germany

PLAYBAT / $2 + IRCs?
5 1/2 x 8 1/2 - copied - 36 pgs
Wow, this was really what a zine should be, in my opinion. Totally all over the board. Lots of stuff on fifties music, a thing on how to make a spud gun, a recipe for Guacamole, a pin-up of a man in fishnets, a postcard from Havana, and tons more. A bunch of stuff that's all different, but all fits together very well anyway. Even if you've never bought a zine from overseas, make the effort and get this one. (CC)
G. Russell / Basement Flat / 115 Leighton Road / Kentish Town, London NW5 2RB / UK

PROFANE EXISTENCE #28 / $2 ppd
8 1/2 x 11 - newsprint - 48 pgs
"Making Punk a joke again" as one letter in here puts it. Actually I'd disagree. Once again the PE Collective have delivered a tightly packed bundle of information, from the eleven pages of (minuscule type) record and zine reviews to the coverage of anarcho activity worldwide. This issue we here from anti-war activists in former Yugoslavia, DIY punks in Poland and the band Execradores from Brazil. My only complaint would be in the design department - some of the typefaces used become difficult for my old eyes to read in the tiny, cramped font sizes they need to have in order to squeeze so much in. Maybe the answer would be saving space by printing a few less letters from moronic crusties. (Oops!) (AM)
PO Box 8722 / Minneapolis, MN 55408

PROVISION #3 / trades only
8 1/2 x 11 - copied - 32 pgs
This is #3 in a series of 4 publications. I wouldn't call this a zine, it's really more of a collection of essays on various subjects. All of the essays are very well written and interesting to read, I don't agree with everything here, but it made me think. Definitely one to get. (JW)
Matt Van Mantgem / PO Box 2109 / Cottonwood, AZ 86326-2109

PUBLIC OFFENDER #2 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs
Second issue, which they claim is better than the first and worse than the third. Hope so, as there's not a whole lot to separate this from the other 1000 similar zines. Interviews with Boris The Sprinkler, Quincy Punx, and the Pist which show promise, and the editor's obvious dedication and work ethic are evident as well. Will definitely improve with experience. (TM)
Tim / 6517 Offshore Drive / Madison, WI 53705

PUNCHING BAG #1 / 50¢ and two stamps
7 x 8 1/2 - copied - 24 pgs
I would say that the politics in this zine were rather strongly influenced by the new Propagandhi LP. There's stuff on vegetarianism, the local scene, and going to college. There's some reviews, thoughts on romance, and a page of Sandra Bullock worship. There's a lot of writing on taxes and how we shouldn't raise the minimum wage that I thought was very simplistic, and disagreed with, but, oh well. (MD)
David / 2208 Mallard Lane SE / Decater, AL 35601

PUNK PLANET #13 / $2
8 1/2 x 11 - newsprint - 112 pgs
Lookin' good as always. This issue has interviews with: Adrian Tomine, Sinkhole, Lifetime, Jon Moritsugu and Soundviews Magazine. Also articles on: the democratic process and the presidential race, and changing your own oil. Tons of ads, reviews, columns and letters, all make a good showing in this most beautifully laid out zine, yeah you know what it's about. (JB)
PO Box 1711 / Hoboken, NJ 07030

REALITY CHECK #1 / $3 ppd
8 1/2 x 11 - copied - 32 pgs
Confusing comic book centered around a punk lesbian couple. I really hate to say bad things about this, because I am sure this was a painstaking endeavor. the pictures are highly detailed and it's great to read a self published queer comic,, but shit. You need a story line and characters that don't all look alike. Also this is a s expensive as a glossy comic book, but it is just copied and stapled. I think I would feel better towards this if it were only a buck or so, if I had paid for it, I'd feel ripped off. (JB)
Nemalp Natiash / 4025 Palos Verdes #210 / Las Vegas, NV 89119

RIVET #10 / $2.50
8 1/2 x 11 - copied - 22 pgs
A bit on zines (listings) + happening Toronto street theater then a story about heading to NYC to hang out w/ Merle Allin and see the Ramones, the editor is not straight edge. A good poem about drinking and America, prose not arty. Some comics, more writing, 15 sexual deviances and prison letters from GG. Reviews and local ads. Good at what it is, plenty of attitude, check it out if this is your scene. (JM)
889 Queen St. West #193 / Toronto, ON / M6J 1E6 / Canada

ROCK TOGETHER #3 / $1 + IRC
5 1/2 x 8 1/2 - copied - 20 pgs
This is awesome. OK, it's in Portuguese so I can't read it, but it looks exactly the way a zine should — sloppy, but still very legible. Covers pretty much every popular punk band you ever heard of: Screeching Weasel, No Means No, etc, as well as some local bands. Cool. (CC)
A/C Cacau / R. Odete Ouveira Lacourt, 1226-203 / Jardim Da Penha / Vitoria-ES / Brazil

S-854 #5 / $1.00 ppd
8 1/2 x 11 - newsprint - 32 pgs

Straddling the line between industrial (Front Line Assembly, Numb) and hardcore (Warzone). Much of the writing seemed to be stream of consciousness stuff - something I've never had patience for. More Paul Weinman than I've seen anywhere (ugh), book / show / record reviews. (TM)
PO Box 570213 / Miami, FL 33257-0213

SABOTAJE #1 / $1.00 ppd
11 x 8 1/2 - copied - 10 pgs - Spanish
This zine is small but intense. Most of it I didn't understand except the attacks on cops and McDonalds. I'll just say if this zine were a 7 inch record it probably won't leave my turntable until my needle was shot. Muy bien Senorita, soy felix tu es en la escena de punk. Mucha suerte! (HH)
Nancy Olvera / 2430 Haward Rd. #22 / Madera, CA 93637

SALAD DAYS #2 / $1
5 1/2 x 8 1/2 - printed - 20 pgs
Autobiographical-seeming comic in the tradition of Optic Nerve and Low Life. Really great art, good writing and plot, and it's set in Boston, to boot. If this comic were music, it would be pop-punk. I though the portrayal of the skin heads was super great, too (and before you make plans to beat me up, it's a POSITIVE portrayal). Any comic that plugs Hutch Owen is OK in my book. Buy this, now. (CC)
PO Box 382024 / Cambridge, MA 02238-2024

SATURATED FAT #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Chaotic zine. Well done for what it is - reviews, interviews with Blanks 77, Bouncing Souls, Against All Authority and the like. (TM)
PO Box 11 / Lewisville, PA 19351

SHITHAPPY #4 / $2
8 1/2 x 11 - newsprint - 32 pgs
I love this zine. All the articles are too wordy and long, but goood. There is a brief guide to LA, which runs a full 6 pages, Klown stories, ways t avoid work, a 12 page travelogue, a lame club alert and 3 sex stories. Also comix, clip art, a thing about anarchism in the 90's and *no reviews*! I love this zine, I too am a SoCal Jew, who went to Israel with family. I am in love. Yup, it's a keeper. (JB)
Adam Bregman / 11338 Joffre St. / Los Angeles, CA 90049

SHORT ON IDEALS #1 and 2 / $1.00 ppd each
2 1/4 x 4 - copied - 38 pgs each
These mini- comics (and I do mean "mini", as in "teeny tiny") were described by Matt Average in an earlier MRR as, "The Hernandez Brothers with a graffiti twist thrown in", and I think that sums it up well. Still, I should add that Stephane's artwork, writing and layout of these two 'zines is absolutely first-rate, with a nice healthy dose of sarcasm and great use of solid black-and-white illustration. Issue one contains a (probably well-intended) plagiarism of the old "this is Joe, he doesn't want to fight in wars or kill anyone, so we'll lock him up because he's a menace to society" editorial cartoon, but it works regardless. I want more of this. (JR)
BP #7 / 78110 Le Vesinet / France

SKAHOLIC #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
My roommates said this was the stupidest thing they had ever read. Despite some nice (if simply written) articles, I have to agree, for no other reason than the article that basically says, in defense of skinheads, "if you fuck with them, they will kill you, so let them act like complete assholes and you'll be fine." Then it goes on to say that if you politely ask the skin to stop being a dick, and you have four or five friends with you, they probably will stop. Wow, cool. Then it says skins are really cool people, they are just threatened by individuals, or a race, so they became skins. Oh, OK, that's cool... oh no, wait, it isn't cool at all. First off, it isn't fucking TRUE (at least not with the skins I know) and second, anyone who feels "threatened by a race" has a fucking screw loose. If you want a better article on skinheads, check out Nervous Breakdown (elsewhere in this section). Fuck, if I want to read apologies for racists and nazis I'll stick to Time and Newsweek, thanks. What's next, Skrewdriver reviews? (The racist jokes weren't appreciated either). Anyway, despite some nice tries, overall, this fucking sucks. (CC)
PO Box 44038 / Miami, FL 33144

SLEESTAK #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Mostly a skate zine, but there's definitely a punk thang going on here okay. There's an article on the Slam City Jam, reviews, photos, clippings galore, comics, etc. Humorous to say the least. (MA)
2027 Eastlake Ave. E. #306 / Seattle, WA 98102

SMELL OF DEAD FISH #3 / $1 ppd
8 1/2 x 11 - printed - 22 pgs
Holy shit! This guy survived his house being burnt to the ground as well as severe burns and still managed to put this out. This is a pretty short issue but it's recommendable simply for the Cometbus piece as well as the piece entitled "Skott's Hands". Both are great short stories that are both moving and poetic. There's also a good poem on hand guns, which I assume the editor penned himself, that I liked. Short and to the point. Bravo. (RM)
PO Box 484 / Pensacola, FL 32597

SOCIAL DEVIATE #2 / 3 stamps
8 1/2 x 11 - copied - 22 pgs
This is fucking great! Straight up crazy stories like bad drug trips, rock star bad boys (and girl) gettin' crazy in Louisville, Evel Knievel, rhyming poetry that reads like it got wrote in reform school, interview with this ex-boxer on his 8th marriage, then book reviews! Reminds me a bit of Snak Fud or Scam with the trashy funny anecdotes, but totally distinctive in a typewriter/xerox kinda way. 3 stamps, snap it up! (JM)
David Farmer / 10220 Shoal Creek Rd. / Louisville, KY 40291

SOCKAMAGEE #4 $1.50
8 1/2 x 11 - copied - 48 pgs
Reviews of old "B" Sci-Fi movies set this apart from most other zines, along with an article on why there should not be a remake of the Planet of the Apes. Plus a short article on Iggy Pop and some Haiku. (JW)
Steve Richards / 2037 Stainsbury Ave. / Vancouver BC V5N 2M9 / Canada

STAY WILD #6 / $3.00 ppd
11 1/2 x 8 - printed - 72 pgs - German
This zine has become one of my favorites from Germany. It keeps me up to date with the German scene. In this issue there are interviews with Super suckers, Stumpy, Boyz Next Door, Hang-Ups, El Vez plus an article on Japanese punk rock. There are also pages and pages of new record reviews, plus lots of ads.(HH)
Sven Dannenberg / Thieshoper Grund 5 / 21438 Thieshope / Germany

STOMPING BULLDOG #1 / 5 DM ppd
8 1/4 x 11 1/2 - copied - 56 pgs
Damn! I wish I spoke German because this zine looks cool and it's loaded with info on the European oi/skin scene. Above average layout and production make this a feast for the eyes. Includes interviews with The Anti-Heros, Pure Impact and others as well as the standard record and zine reviews. Also there's an interview with a female, skinhead tattoo artist. (RM)
Stomping Bulldog / O. Stadmuhlgasse 4 / 91781 Weissenburg / Germany

TRANZOPHOBIA #5 / $6.00 ppd
11 1/2 - printed - 86 pgs - French
Loads and loads of band listings. It begins with Belly Button through Beeswax, Warum Joe, Headcleaner, Dickybird, Crunch, Gary Clail, African Head Charge, Rancid, Snuff, etc..., Tilt. Special section on Les Thugs. Good lay-out and photos. (HH)
Silvain Fayard / 40 Rue de la Badouillere / 42000 Saint-Etienne / France

UTAH PUNX COLLECTIVE #1 / 75¢ ppd
8 1/2 x 11 - newsprint - 40 pgs
A slick looking punk zine from Utah, put out by some of the former writers at Diesel. Mostly interviews and reviews with a few columns up front. I liked the interview with the Voodoo Glow Skulls especially. Plus interviews with Youth Brigade, Ten Foot Pole, The Queers, Citizen Fish, The Smugglers, and Model Citizen. Worth it for the interviews. (JW)
354 West 100 North / Logan, UT 84321

VERA KRANT #10 / ?
5 1/2 x 8 1/2 - printed - 32 pgs
More regular than either death or taxes, the new Vera Krant always finds its way across the Atlantic to MRR's front doorstep, month after month, issue after issue. As usual it looks real nice, with some four-color pages and what is *probably* an exhaustive roundup of the Dutch music scene. But then it could all be about stamp collecting or pro basketball and I would never know the difference. Brainiac, Cooper, Kepone Shrug, Propellerheads, movie reviews, and listings. I tried to read "De Stipjes Im San Francisco" but I couldn't make head nor tails out of it. (JR)

Oosterstratt 44 / 9711 NV Groningen / The Netherlands

WHAT ME WORRY #7 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Short but OK Lagwagon interview, photocopied band photos, and a tour/romance piece from Curtis of Bisybackson. Not too much here but Curtis's story is great, sappy and triumphant, it made the zine for me. (JM)
1013 Ridge St. / Freeland, PA 18224-1007

YOUNG ARNIE #3 / **RIGHT-ON KIDS** #1 / $4 ppd
4 x 4 + 6 x 4 - copied - 56 pgs
Good mini comics with a twisted sense of humor. Right-On Kids is about punk kids trying to get a band interview and Arnie is about a tiny anarchist. Both are drawn in a blocky/cutesy style, similar to Japanese cartoons. Arnie also features an Anti-state tortoise. I like 'em and think they're funny. (JB)
Simon Gane / PO Box 1802 / Bath BA1 3TJ / UK

MORE LISTINGS

AARGH! #1 / 50¢
Interview with Paupers Field, pet peeves, a discussion on truth, poetry and record reviews. Also "name that head" contest.
9937 Verona Rd. / Battle Creek, MI 49017

ANDY BOY #1 $1.00
Lots of hard to read handwriting, some show reviews and a few decent photos.
Andy Lee / 210 West Cedar St. / Grafton, WI 53024

BRIEFS #4 / $1 ppd
Anarcho zine with info on D.I.Y. stuff, Mumia Abu-Jamal, vegetarianism, zine reviews, and the Misfits reunion.
759 Battelle Ave / Morgantown, WV 26505

BUG #6 / $1 ppd
Music zine with rantings on the door price at gigs, TV talk shows, lots of reviews and ads, some band pictures, and a trip to see the Ramones.
PO Box 534 / Boise, ID 83701

DEAD STOP #2 / $2 ppd?
Masturbation stories, The Bollweevils, and a reprint of the Misfits interview from Flipside, which is still pretty funny all these years later.
8127 Waterbury #203 / Woodridge, IL 60517

DEEP SIXED #1 3 stamps
interview with The Slogans, some columns and photos and reviews.
382 Hatcher Dr. / Front Royal, VA 22630

EX NIHILO / $2 ppd
Zine with a political slant. The Chicano Park murals in San Diego, experiences in Lithuania, the voting system, wrestling, the religious right.
1087 Caravelle Pl / San Diego, CA 92124-2048

59 CENTS #10 / 2 stamps
Beer, porn, comix, legalizing pot, Malibu Shores, the dangers of tampon usage, and more.
PO Box 19806 / Seattle, WA 98109

FIGHT LIKE A GIRL #1 / $1 ppd
Interesting riot-girlish zine.
150 Balboa Ave. / San Jose, CA 95116

THE FLASHING ASTONISHER #5 / free + 2 stamps.
Short simple music zine.
113 Fleetwood Layne / Minoaa, NY 13116

FREAK SHOW FETUS #4 / $1 + 2 stamps
Columns, reviews, pictures of the editor and her friends. The longest piece demonstrates the stupidity of nationalism + anti-Semitism.
938 Mississippi / Elk Grove, IL 60007

GOOBIE THE 13TH #1 / 1 stamp
Deadguy, Steadfast, how to play craps,opinions, etc.
PO Box 1232 / Litchfield, CT 06759

HOUSEBROKEN #2 $2.00 ppd.
Your basic Straight-edge/Vegan zine. Interviews with Aphinanda, Empathy, Enkindel, Floor Punch, and 108.
Chris Bazan / 1547 Spring Rd. / Carlisle, PA 17013

I KNOW WHO YOU ARE #1 / $1 and a stamp ppd
First in a series about interactions between people, this one is about women. Reflective stories of 15 different women the editor has known.
Madeline Oldham / 170 Melrose Ave E. #403 / Seattle, WA 98102

IDEAL SOLUTION? #2 / $1.00 ppd
Eagle Bravo, Jawbreaker, a fictional bout between Bruce Lee and Mike Tyson, columns, reviews, etc.
PO Box 5002 / Cary, NC 27512

JUNE 8 #1 / $1.25 ppd
Reviews of all types (live, record, zine) as well as tour tales and an interview with Chevy Heston.
PO Box 3482 / Tucson, AZ 85722

KING-CAT #50 / $2 ppd
Issue 50 of this small comic. Both auto-biographical and fictional comics with lots of different stories and some personal info.
Spit & A Half / PO Box 18510 / Denver, CO 80218

LOCALISM #? / S.A.S.E.
This installment has photos of local bands, flyers, a reprint of a Cro-Mags interview from Sold Out, etc. If you're looking to book a show, or want to know what's going on in Ventura county, drop these guys a line, I'm sure they'll hook you up.
PO Box 6326 / Oxnard, CA 93031-6326

MOLASSES GRAVE #1 / 2 32¢ stamps
A zine out of the South with stuff about racism, radio, drinking, Quincy Punks, and record reviews.
PO Box 992 / Starkville, MS 39759

MY BRAIN HURTS / $2 or trade
Australian zine with an interview with the Barricade Collective, veganism, anarchy, anti-fascism, using menstrual sponges and more.
Ben & Lisa / 9 Bolton St. / Kirra, Qld 4225 / Australia

THE PARTIAL TRUTH #13 / 2 stamps
Kind of a 'real life comic, where the characters deal with daily situations, and the basis of their interactions are based on emotions. It's actually deep and expressive. Not your typical comic by a long shot.
1007 Callowhill St. / Perkasie, PA 18944

PLAYING IN THE SANDBOX #4 / 3 stamps
Sicko interview, clip art, opinions, ads, Captain Eo and jokes.
PO Box 3351 / Mission Viejo, CA 92690-3351

THE PUBIC HAIR COLLECTION #2 / S.A.S.E.
Opinions, and a review of mailorders.
Richard P. 2907 Sharon Hill Cir. #A / Nashville, TN 37215

PULSE #1 / $1 ppd
Interviews George Tabb, Mushuganas, Seth from Champaign Punk Collective; pro-hemp, reviews, comics. A young zine but this is a good start.
2412 Slayback St. / Urbana, IL 61801

QECE #2 / $2.50
Fledgling political zine with subscription card. Articles on: censorship, paganism, "Family values" and war. Also poetry and some comics. Expensive.
406 Main St. #3C / Collegeville, PA 19426

RIGHT LANE ENDS #9 / $1.50 ppd
Fifteen, Swingin' Utters, affirmative action, comix, personal writing. Good read.
T Rex / 52 Cedar Mill Ln. / C.M.C.H., NJ 08210

SOCIALLY TRANSMITTED DISEASE #1 / $1 ppd
Record reviews, show reviews and assorted articles.
PO Box 81401 / Mobile, AL 36689

SOLIDARITY #1 / free
Good first issue of a political-anarcho punk type-zine.
5807 Topanga Cyn. Blvd #A205 / Woodland Hills, CA 91367

SQUARE SUCKERS #4 / 1 stamp
Personal zone. Awfully angsty, poetry and an ode to the Germs. Quotes from Avail and Sylvia Plath
Kimberly Roberts / Rt. 1 Box 424 / Unicoi, TN 37692

STATERA #1 / $2 ppd
Interview with Sigmund Freud's great-grand-nephew, a graffiti artist and a streetpunk. Also: Cultwatch, rant about conformity, childhood stories, make your own riot reprint and using your own space and the year 1999.
Dave / PO Box 260206 / Madison, WI 53726-0206

STRESS FACTOR #1 / 2 ppd
Too overpriced for this small zine to say anything else.
3137 N. 12th St. / Coeur d'Alene, ID 83814

VERA KRANT #11 / $3 ppd
Once again it's the brightly-colored bible of Groningen. This time out we've got Nomeansno, Neurosis and Unsane.
Vera / Oosterstraat 44 / 9711 NV Groningen / The Netherlands

VISIONS OF TOMORROW #1 / $1.00 ppd
Tony from Victory Records, Damnation AD, pictures, editorials.
324A W. Mineral St / Milwaukee, WI 53204

YOUR PRIVILEGE #3 / 2 stamps
Frank Zappa analysis, Sebadoh, record reviews, why America sucks, the Bible.
10422 Marvin Rd. / Harrison, OH 45030

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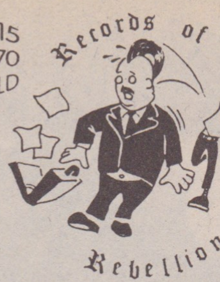

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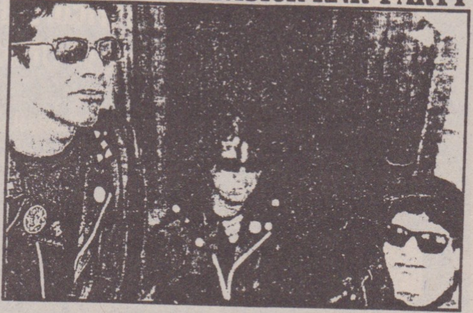

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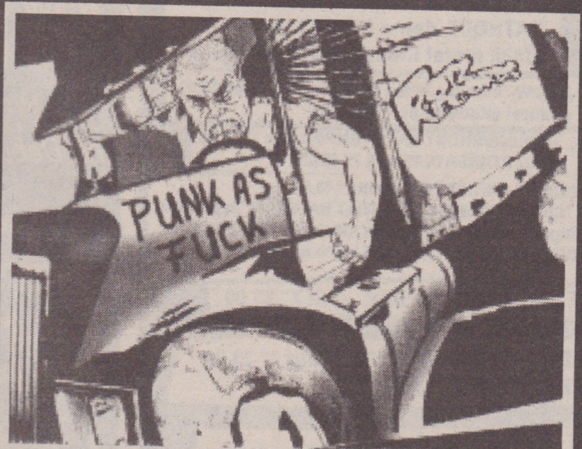

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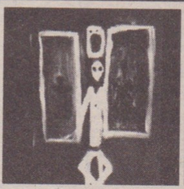

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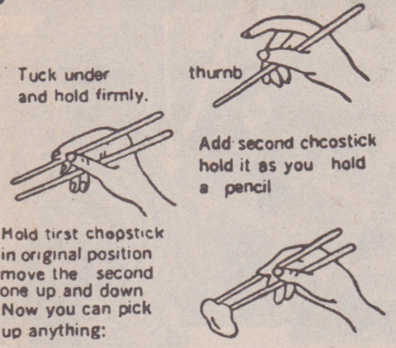

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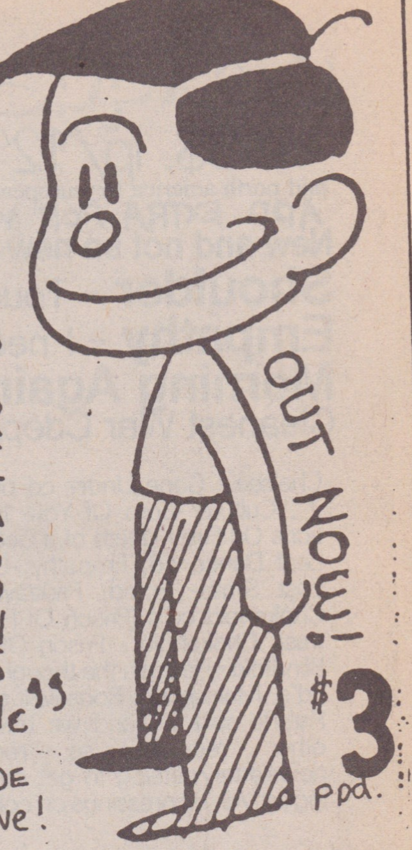

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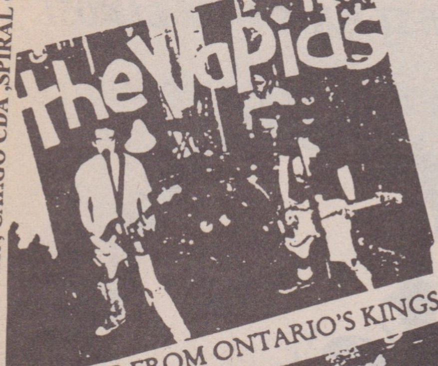

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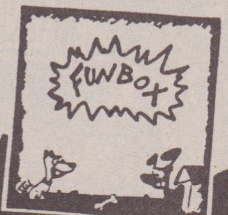

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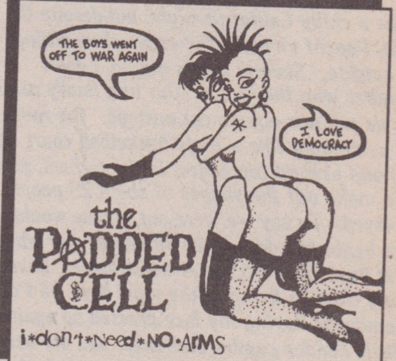
Dead Beat Records

ALRIGHT FUCKERS QUIT YOUR CRYIN, VIVA IS BACK IN PRINT

OUT NOW

V/A- Viva La Vinyl LP (Back in Print!)
-classic comp. w/ J Church, Tilt, Serpico, Bouncing Souls, Nonsense, Trusty, Sicko, Whatever...., Tilt Wheel, JohnCC and more. Fuckin' great rec.

OUT NOW



Padded Cell- I Don't Need No Arms (4 song) 7"
-LA's snottiest street punk band is back at it again w/ 4 new unreleased tracks. Watch for a west coast tour soon!

Still Available:

- *Whatever...- Socially Retarded 7"
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- *Padded Cell- That Punk Next Door 7"
- *J Church- She Never Leaves the Neighborhood 7"
- *Statics/Primate 5- split 7"
- *J Church- She Has No Control 7"
- *The Gain- You Should Know 7"
- *Whatever...- Jabberwocky LP/CD
- *Goat Boy- Struggle For Power 7"

MO's payable to Tom Spencer

	US	CANADA	WORLD
7"	$3	$4	$5
LP	$6	$7	$8
CD	$9	$10	$11

Stores: All Dead Beat products available through Cargo, Dutch East, Revolver, Rhetoric, Bottelnek, Blindspot and Lumberjack

Dead Beat Records
PO Box 283
Los Angeles, CA
90078
(213) 962-3065

Announcing a brand new

CRINGER

compact disc

(that is, a brand new repackaging of old stuff remastered and re-released on a different format kinda thing)

Containing the classic(?) and long out of print album

Tikki Tikki Tembo No Sa Rembo Chari Bari Ruchi Pip Peri Pembo

as well as an extra bonus(?), The Terrible Two (first two 7" EP's only a mother could love)

It was a chilly California night, but despite the cold, I spent virtually the entire show sitting outside. Several bands played, I don't remember who they were. Our turn finally came and we put our equipment onstage. The room was something like a large basketball court (it was) and around the edges, in the corners, you could make out the shapes of about 25 people. We played. To say we were out of tune wouldn't even begin to address the situation. For what must have been 10 songs we struggled, never coming close to being in the same key. All I can remember is having my face pressed up against my little Fender combo bass amp, and not being able to hear a sound. After the pain had subsided, Lawrence Livermore came up to me and said, "I think you need to get a real amp." "yes," I said, "I think you're right..."

72 minutes long, 29 songs.

"History is still history, no matter how much it sucked."

-----------Also available----------

--- 20 song CD by

A.P.P.L.E.

(first 7", album and 5 live songs)

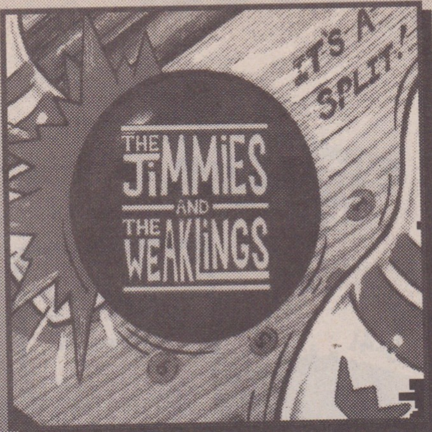
"AMERICA SALUTES MERZBOW"

(23 band comp. of Merzbow covers)

7"=$3.50 ppd (or 2 for $6 or 4 for $10)
CD=$10 ppd stamp=catalog

VINYL COMMUNICATIONS
P.O. BOX 8623, CHULA VISTA, CA 91912
Distribution by The Mordam

IT'S A SPLIT!



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920 Broadway Suite 1403 New York, NY 10010
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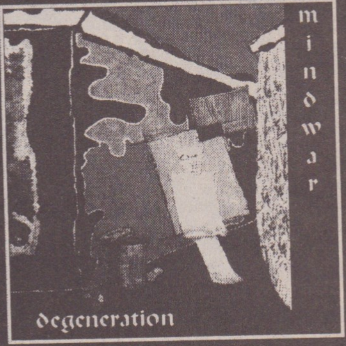
Buy these records we`re even running out of beer!

TTC "Not safe for food use"



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MAXIMUMROCKNROLL music classifieds

SELLING MY RECORD, tape and t-shirt collection. All kinds of music from the 1960's, 70's, and 80's. From funk to punk. Pleases send me your want lists. Bob Farrington, 7 Florence Dr., Clark, NJ 07066

CHEAP IMPORT CDs & vinyl. tired of paying through your pierced nose for records, give us a try. Recent releases from Capt. Oi!, Anagram, Dojo, etc. Action Pact!, Disorder, Chron Gen, Violators, Business, Abrasive Wheels, Partisans, etc. Send $1.00 for large catalog. One Track, Box 130, 12 W. Willowgrove Ave., Phila., PA 19119. Videos of like bands available also.

VIDEOS: OVER 1000 SHOWS, Lots of masters & 1st gen. copies, in business for 8 years-fast reliable service. Sam Blacks Church, Dinosaur Jr., RFYC, Didjits, Jon Spencer, Nick Cave, Neurosis, New Bomb Turks, J. Cash, Beasties, Marilyn Manson, Op Ivy, White Zombie, Hole, Dks, Antiseen, NIN, Smashing Punkpkins, Ween, Bad Brains, $1.00 for 40 pg list. Merle Allin, 214 E. 24th St., #5B, NY, NY 10010. Call (212) 889-8334

G.G. ALLIN-Another very rare 2 song single released in 1981 with stripsearch. G.G. is playing drums on jesus over New York & Galileo. I have copies for sale to the highest bidder. For more info. write Merle Allin, 214 E. 24th St. #5B, NY NY 10010. Call (212)889-8334. Send $1.00 for complete catalog.

G.G. ALLIN-Complete catalog of all the videos from 1981-1993. Best quality anywhere & many masters. Many G.G. CDs & headstone poster as well as Murder Junkies shirts & Feed My Sleaze CD. Coming soon-a new 3 song single & comp. CD. For info. write Merle Allin, 214 E. 24th St. #5B, NY NY 10010. Call: (212)889-8334 $1.00 for catalog.

WORLD-WIDE PUNKROCK for sale. 2,000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/ mod/ powerpop records. This list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Dogs, Rattus, Ebba Grön, Bastards (Finland, Italy, Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $2 for complete list to Ingo Eitelback, PO Box 1319, 23833 Bad Oldesloe, Germany, Tel/Fax +49 4531 67733, E-Mail (101603,2202@ compuserve. com)

VIDEOS! VIDEOS! Videos! Videos! PAL/ NTSC. Free transferring to any world system! Quality shows, rare old stuff, hard to find new stuff. Send $1 for big list. Or call to find out about what you want. Wow! over 3500 shows of Punk, Riot, Hardcore, Industrial, Ska, Rockabilly, Alternative. Peter DeMattia, 8 Haddon Road, Hewitt, NJ. e-mail: peterd@nji.com.

BE A FREAK Records: Pissed Off Orgasm "Pornonomicon" CD $7ppd. Nut Screamer/ Pissed Off Orgasm split 7" ep $3ppd. Savannatarashi Zine #1/ 72 pages $3ppd. Extreme underground noize! BAFR, 22 Acorn Ave., Farmingville, NY 11738

VIDEOS!!! MASSIVE selection but small classified so I don't have to charge you for my catalog like those other big studs. I paid for this ad and my list is free. Over 1000 top quality rarities available off Sony Hi-Fi equipment for smiling face results. Send stamp to: Jay Kuehm, 1523 E, Winslowe Dr., #1A, Palatine, IL 60067

"PUT THOSE COOKIES BACK" compilation CD: Phallocracy, Funeral Oration, John Q Public, Chumpslap, White Trash Superman and more! 19 bands, 25 songs. $6 cash (and stamp if you will). Middle Man Records/704 SW 16th Ave #215/Gainesville, FL 32601

THE PISS SHIVERS debut cd "Help! My Dog Is A Skinhead!", $5.00 (Postage Paid). We play old school punk/hc and want your money! 13 fast songs with attitude & shitty production! Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

SPUNKASFUK VIDEO presents you heah! The Antiseen video... See real violence! See real blood! See real fighting! 2 hours of pure mayhem! Cover art by Jeff Clayton! A must for rural punks! send $15 to R.G. (RD 1 Box 1290 S, Clarendon, PA. 16313)

VIDEOS: PAL (UK ETC) & NTSC (USA etc): NoFX, Exploited, Zounds, Pennywise, Propaghandi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S. Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Millencolin, Snuff, Mummies, Descendents, Damned etc. etc. Over 2500 shows/promos/tv clips for trade/sale. SAE (UK), IRC (overseas) or good trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

BANDS WANTED DEAD OR ALIVE to play in Evansville, IN. We booked Pansy Division, Screw 32, The Bouncing Souls and Squirtgun last year. Evansville is: 3 hrs from Nashville, 2.5 hrs from St. Louis, 3 hrs from Indy. If you would like to be part of a benefit show, free concert or maybe even get paid to play, send a demo or a tape of your band practicing to: Sound Asylum Productions, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711. Phone # (812) 421-1584. Sorry, no call back.

LOOKING TO DISTRO demos and vinyl for grindnoise/hc/industrial ambient noise/ + original bands & labels from all over the world. Distribution of your material isn't guaranteed, but a zine review definitely is guaranteed (proof = free copy). So what do you have to lose? NFTM - West is the distro label. Send all demos and promos to: Joe M./ 945 Gayley #107/ Los Angeles, CA 90024/ USA

VIDEOS: OVER 1000 SHOWS. GG, Murder Junkies, Dwarves, Skrewdriver, Brutal Attack, No Remorse, Bound For Glory, Germs, Fear, Mummies, Dead Boys, Pistols, Ramones 95'& 96', Rancid 96', Exploited, Lunachicks, Muffs, Adicts, Monster Magnet, Misfits, Screeching Weasel, Queers, Descendents, Rollins, Iggy, Insaints, Buttholes, NOFX and many more. Write Merle Allin, 214 E. 24th St., #5B, NY, NY 10010

GG ALLIN: New 16 pg catalog. Largest selection in the world. Lots of photos and details of items. Includes, videos, many masters. 7 different T-shirts, baseball cap, Hated, gas stations and funeral videos, headstone poster, CDs, casettes, singles, GG artwork and stuffed GG doll. $1.00 for large list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY, 10010. Call (212) 889-8334

MAGGOT SLAYER OVERDRIVE new 4-track 7" ep "The Angry Buzzing of a Million Flies" out now. Bloody evil West-Country hardcore punk noise at its finest. Absolutely essential. Available from Epistrophy Records or send $7.00 ppd to D.S.4.A., Box 8, 82 Colston Street, Bristol BS1 SBB, U.K.

GIRLS/GUYS.. (lets try this again) Send a picture of yourself naked or partially naked for the 96" Beer City Skateboard & Record catalog. You also get a sticker to! Or if you are shy send $1.00 to: Beer City / PO Box 26035 / Milwaukee, WI 53226-0035

FOR YOUR PLEASURE: Available collection of Euro-records (lp,ep's) mainly, plus cd's, tapes, zines, mags around the globe. No trade. Write for catalog. Kitsch Del Almo/ Miguel Angel Valladares/ Apartado Postal 1879/ 64000/ Monterrey, Mexico

S.M.D. - KING OF PUNK 8 song 7" on beer colored vinyl $3 ppd US, $4 ppd world to Maury Vasquez/ 8807 Arma St./ Pico Rivera, CA 90660 or order direct from: Beer City/ POB 26035/ Milwaukee, WI 53226-0035

RARE BRITISH PUNK/ oi/ HC Set sale 1800+ items, Abrasive Wheels - Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel/Fax (01462)433089.

KARL FROM EARTH CRISIS ate my cat! I got lots of live & rare crap from bands like Screeching Weasel, Neurosis, Melvins, Operation Ivy, Bad Religion, Rancid, NoFX, Fugazi, Integrity, D.K.'s, Nirvana, Dead Milkmen, Queers, Slayer & a crap load more. New sampler tape: $4 ppd. or $1 for catalog. Monolithic: P.O. Box 1234 / Coquitlam, B.C. / V3J-6Z9 (Canada).

SPECTRAL LIGHT RECORDS: write for catalog of rare no wave/ pre-punk/post-punk records. Seeking: rare no wave (NYC circa '77-'79), Sonic Youth, Harry Pussy, Dils, etc. 31 N. San Mateo #275, San Mateo, CA 94401.

MAXIMUMROCKNROLL music classifieds

RECORD CLEARANCE SALE. We are downsizing our record collection at affordable prices. Punk, hardcore & more. 80's & 90's. Order our latest catalog by phone or mail. Heckle & Jeckle / 27361 Sierra Hwy #185 / Canyon Country, CA 91351. 805-252-5822. If you can send a stamp that would be cool.

PSYCHOBILLY! I'm looking to trade or buy neo-rockabilly or psychobilly vinyl, like Meteors, Stray Cats, etc. Pressings from Japan, Greece, Australia, and New Zealand would be especially cool. I have tons of stuff to trade and can also get hold of oldBritish Oi! relases. Write with a list of your goods to: Conny Winkel, Beusselstr. 3, 10553 Berlin, Germany.

PUNK RECORDS SETSALE: private collection, 1200+ items, 77-85, European, American, Japanese 7"s and LP's, oi, anarcho, Killed By Death stuff, hardcore, Hubble Bubble, Amebix, Skrewdriver, Big Boys, Youth Of Today, Rude Kids, Kids, The Ex, Stalin, Chaos UK, Hoax, Varukers, Really Red, Misfits, Deep Wound,...Send 1 IRC for list to:Nathalie V., Nieuwpoortse Steenweg 459, Oostende 8400, Belgium.

MORE PUNKROCK for sale: Mr. T Experience "Tapin up my Heart" 7" (autographed by Dr. Frank.) $10.00, Turn it Around 2:7" (MRR comp) bid->$20.00, DFL 6/t 1st 7" (Grand Royal) $10.00. They don't get Paid/Laid, But boy do they work hard. (MRR comp w/ 24 page booklet, w/ Screeching W, Downfall (members of OpIV/ Cringer) bid at $30.00. Add-> Greg, P.O. Box 4134, Foster City, CA 94404.

WANTED- Stalin-Trash/Zouo- 7"/Antiseptic-7"/Confuse-End of world CD/LSD-flexi/more old Japanese hardcore & noise// /Kids LP/P.I.G.Z -12"/Revenge 88/Chiefs-7"/Raw Power-Victim LP/Diodes LP/ Rocket from the Tombs LP/-see other ads for trades.-TGS, 26 Paddock, Lewes, BN71UU, Sussex, England//E-mail-kau 24@central.sussex.ac.uk

TRADE (see other ad for wants)B.T.F/ K.B.D. UK punk 7"/s- Anorexia-Rapist/ Cigarettes-Their Back Again/Cybermen-1st EP/Lightning Raiders-Psychedelic music/ Newtown Neurotics-1st//US Punk-Neon Christ 7"(original)/Really Red-New Strings/Dils-Class, Rich/Black Market Baby-Senseless LP/Gang Green-live 10"/ Nervous Eaters LP/TGS, 26 Paddock, Lewes, Sussex, BN71UU, England

TRADES-UK punk-12"'s-Abrasive Wheels-Punks/Business-live/Varukers-Bloodsuckers/Red Alert-Guitar/Ejected-Class/Vice Squad-Concern/V/A-Strength thru Oi//7"'s-Amebix-Enemy/Antisect/ Blitz-Warriors/Discharge-Decontrol, Never/Disorder-Complete, Fights/Dirt-reject/Ejected-noise, 10p/Flux-Neu Smell/ 4Skins-Law/Rudimentary Peni-Farce/ Ultrviolent/Varukers-1st, Slaughter/TGS, 26 Paddock, Lewes, Sussex, BN71UU, England

UK PUNK 7"'s- White label test pressings-Trade or sale (offers)-Angelic Upstarts-Not just a name/Blitz-New Age, Solar (with test sleeve)/One Way System-Give us a future/ Outcasts-Nowhere left to run/Vibrators-Baby,Baby (82' version)/Vice Squad-Black Sheep. Full list $1/IRC/Your list to:-TGS, 26 Paddock, Lewes, Sussex, BN71UU, England

HEY did you miss Boris the Sprinkler, Riverdales, and Mr.T Experience NorthWest tour I got them on video. They can be yours just send 15 dollers cash, money order or check to George Hewitt 7020 Grand Canyon Dr. #117 Austin, TX 78752. 2 hours of fun.

FREE 3 SONG cassette sampler #3 now available from the "Genius of Chaos." Send three 32¢ stamps to: Skidd Freeman, POB 4281, East Lansing, MI 48826.

OPERATION IVY are long gone but live video of them still remains get 3 good quality shows to add to your home video colleetion. Send $15 cash, check or moneyorder to george hewitt 7020 Grand Canyon dr.#117 Austin TX 78752. some unreleased songs.

MEGA-RARE Killed By Death punk & hardcore set sale. Hundreds of rare original 7"s and LPs: GG Allin, La Peste, Max Load, Misfits, Nervous Eaters, Shirkers, SSD, Boston Not L.A., etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

VIDEO: Ministry 5-11-96, Jesus Lizard, Bad Religion, Unsane, Alice Donut, Etc. Send stamp or trade list. Smudge, PO Box 45412, Phoenix, AZ 85064-5412

MY 3 SCUM NEW cd "You Creep Me Out" full length enhanced cd out Aug. 1 on Push/ Eerie Records. Contact: Eerie Records/ 2416 Peach St./ Erie, PA 16502. (814) 456-6852. Whole sale available. Also still in Print "Food, Folks, and Guns" 7" (red) "Straight Edge" split (pink).

EERIE RECORDS PRESENTS the new 7" by Columbus, Ohio's Ishkabibble "Chicken on a Stick" $3.50 ppd. Other releases this summer. X-whites, My 3 Scum, 10123 + The Retoddz. Eerie Records/ 2416 Peach St./ Erie, PA 16502 (814)456-6852

PUNK ROCK BANDS wanted to be on tape compilation. All styles wanted! Tape to be given away with Urine Nation zine. If I use your stuff you get a copy. Send all music to: Home Aid Productions/ 2706 Pioneer Ave./ Pittsburgh, PA 15226-2034

ONE NATION UNDER.... are a punk trio from a shitty city named Pittsburgh. $3.00 gets you our 15 song tape full of loud, fast, un-pop punk! No watered down pop crap! zines, you should interview us! Send a plain white shirt & we will hand make you a O.N.U. t-shirt! Way more punk than buying one. Home Aid Productions/ 2706 Pioneer Ave./ Pittsburgh, PA 15226-2034

MADONNA EATS BOOGERS!!! Well, now that I gratuitously have your attention, I'm looking for vids of: Terrorizer, Napalm Death (with Mick Harris), Necrotic Mutation, Discordance Axis, Nuclear Death, Despise You, Righteous Pigs, Suppression (Va.), Crumbsuckers. Replies to: Doug MacMinn/ 647 Speed Ave./ Victoria, BC/ V8Z 1A5 Canada

SUN RA ALTERED OUR destiny! Looking for vids of: Agoraphobic Nosebleed, Siege, Hellwitch, Spazz, Suffocation, Shaggs, Hasil Adkins, Jon Wayne (Texas funeral dude), MITB, DRI in '83-'84, Stapled Shut,' Vivisection, CFUDL. Contact: Doug MacMinn/ 647 Speed Ave./ Victoria, BC/ V8Z 1A5 Canada

WILL PAY any price for out of print records by Screeching Weasel, The Queers, SloppySeconds, MTX, Boris the Sprinkler, Sludgeworth, The Vidictives, The Parasites, Pink Lincolns, and The Ramones. George Hewitt 7020 Grand Canyon dr. #117 Austin TX 78752

I TRADE (all originals): Genetic control 7", Asexuals 1st 7", D.O.A. "Something better change" LP, V/A "Process of elemination" 7" and more. I want: Nabat "Scenderemo nelle strade" 7", Tiratura limitata/Shockin t.v. 7", V/A "Collection priv~eU 7", Rough, Brutal combat, ~rench bands on Rock-o-Rama and more. Send your trade/want-list to: Marc, 3358 rue Gaspareau, Ste-Foy, Province de Qu~bec, GlW 2N2, Canada.

I TRADE (all originals): Underage "Afri cani", Upset noise "Disperazione nevrotica", Rappresaglia "Danza di guerra", V/A "Schiavi nella citta...", V/A "Ne buoni ne cattivi..." and more. I want: Nabat "Scenderemo nelle strade" 7", Tiratura limitata/Shockin t.v 7", V/A "Collection privee" 7", Rough, Brutal combat, french bands on Rock-o-Rama and more. Send your trade/want-list to: Marc, 3358 rue Gaspareau, Ste-Foy, Province de Qu~bec, GlW 2N2, Canada.

I HAVE: V/A "Von uns fur uns" LP, Kansan Uutiset "Beautiful dreams" LP, V/A "Ataque sonoro" LP, V/A "France profonde" LP, Razzia "Tag ohne schatten" LP, Mottek "Hypnose" LP, Condemned 84 "Battle scarred" 12", Metal urbain "Les hommes morts..." LP and more. I'm Looking for: hardcore, punk and oi records. Send your trade/want-list to: Marc, 3358 rue Gaspareau, Ste-Foy, Province de Quebec, GlW 2N2, Canada.

I TRADE (all original): Akutt innleggelse "Echos from the asylurn" 7"~ Al kapott "s/ t" 7", V/A "Propaganda Hardcore 83" LP, V/A "This is Boston not L.A." LP, V/A "Grito suburbano" LP, V/A "Public service" LP, Terveet kadet "The horse" LP, Condemned to dea~ "Diary of a love monster" LP,.Nihilistics "s/t" LP, Negazione/ Declino LP. Send trade/want list to: Simon, 781 Alfred Rouleau, Sainte-Foy, Province de Quebec, GlX 4P2, Canada.

MAXIMUMROCKNROLL music classifieds

RECORD COLLECTORS! Rare "Killed By Death" "Back to Front" 7"s- Shock, Tits, Baloneyheads, Vains, rare GG Allin, Amrep, Subpop, small indy label noise, Monster Magnet 7"s, T&G, Dischord, 70s punk, 80s hardcore. Trading for Misfits also. Full catalog and updates for $1 +2 stamps or 4IRCs or 2 US dollar bills (Foreign and Canada). Tim Welsh, 24 West Amherst St., East Brunswick, NJ 08816 USA

FEEL FREE SENDING everything that fits to a trade/sale store and the label of Rex Rotari has 3x7" eps available: Buchenwald-6 song, Anvil HP- 4 song, Hitler- 4 song. Find prices in this issue ad for Rex Rotari. Forsterstr. 38. D-66111, Saarbrucken, Germany

56 PAGE MAILORDER catalog! We distribute labels like Victory, Jade Tree, Dischord, Revelation, New Age, Dr. Strange, Bloodlink, Equal Vision, Lost & Found, Dr. Strange, Wreck Age, Great American Steak Religion, Doghouse, Initial, Toybox, Art Monk, Old Glory, Ebullition, Striving For Togetherness, & many, many more. We also carry clothing & zines,, and are cheap, honest, & reliable. Please send $1 (US) or $2 (world) for our most recent catalog to: Very Distribution, P.O. Box 42586, Philadelphia PA 19101-2586 USA. Thanks.

PURE EVILCORE! New releases out now: Overcast "Begging For Indifference" 7"/cs/cd ep. Brutal & chaotic devilcore from Boston. Also available: Starkweather "Into The Wire" lp/cs/cd. Emotional, destructive, & brutal. Retrogression fanzine says "This has got to be the heaviest band ever". Prices: Starkweather lp/cs = $6.50, cd = $8. Overcast 7"/cs = $3.50, cd = $6. Limited colored vinyl if you mention this ad. Overseas send IRC for prices. Send $1 (US), $2 (world) for our 56 page catalog featuring many other labels releases. Send to: Edison Recordings, P.O. Box 42586, Philadelphia PA 19101-2586 USA. Up next is the Acme Discography cd.

MASTER the art of Kung-Fu in just six days! Okay, maybe not, but buy Kill the Hippies' Greatest Hits tape for just $4 and get sixty minutes chock full o' punk rock! And remember to ask for your very own, free Kill the Hippies patch, with every purchase! Puuuunnnk! - Retard Riot Productions, c/o Noah Lyon 67 Barclay Rd. Clintondale NY 12515 Please send postage for patch. "With a name like "Kill the Hippies" it's gotta be punk!"

SPUNKASFUK VIDEO has Boris The Sprinkler, Screeching Weasel, Riverdales, Queers, Artless, Dwarves, Fear, Dead Kennedys, Dickies, Mar. Manson, NIN, Type 0 Negative, Muffs, Pogues, Punk Movies (not fuckin' Suburbia or Dudes!), Weird Movies, Porn, Documentaries, and alot more, send $3 (refunded with order) for the Spunkasfuk Catalog/Spewsletter (more items than I care to count!) We do trades! (RD 1 Box 1290S, Clarendon PA., 16313)

WE PUT ON $3.00 to $5.00 house shows, and won't forget to promote for you in the hip college section of Greensboro. 726 W. Lee is a nice quiet place to have shows. Please write Charles at: 726 W. Lee St., Greensboro, NC 27403. or call (910) 379-1231.

WANT: Lama/all vinyl, Wretched/ Indigesti ep, Rattus/ early stuffs, Impact/ EU's Arse ep, Pandemonium/All ep, VA/ Cleance the Bacteria lp + 12' etc. I can trade with Japanses stuffs. or let me buy. please send list. write to: Yuki Asai, 103 Katoreya-Koupo, 1-65-2 Yamato-Chou, Nakano-Ku, Tokyo 165 Japan.

SKANKIN' PICKLE'S new lp/cd/cass "The Green Album" will be available on Dr. Strange Records Aug. 16!! It's fuckin' awesome!! In the meantime, check out the Dr. Strange CD compilation (for free). It features: Voodoo Glow Skulls, Skankin' Pickle, Rhythm Collision, Gameface, The Bollweevils, Zoinks! and all the others. Just send $2.00 for postage ($4.00 overseas) and get ready to be amazed . Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Check out the new Man Dingo lp/cd/cass "Macho Grande" out in July and the Bollweevils/The Freeze CDEP/10ep out now!

RARE PUNK records, cd's , tapes, stickers, buttons, shirts, and a lot more for low prices! Adicts, The Dickies, Partisans, Social Unrest, Subhumans, Operation Ivy, Vice Squad and thousands more. For a huge 30 page catalog (and free sticker) send 3 stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Or call and listen to the new releases before you buy at (909) 483-2979. Dr. Strange has your punk rock fix!

I'M TIRED OF DOING IT ALL myself. I write lyrics, play guitar, bass, I need to form a band. If you play punk rock and love it, we should make some music. Call Bill at (415) 355-0205 (Bay Area only)

ON TOUR? Want to play in Houston? I can help with a place to stay and gas money guaranteed. John, 3224 Locke Ln., Houston, TX 77019. (713)526-7565 (leave message)

STOOPID RECORDS WILL reopen in L.A. at 7025 Melrose Ave. at La Brea from July 20th to Sept 10th, 12:00 to 5:00. One month only. Call (213)962-6556 for info.

NEW LABEL- NO COAST Records based in St. Louis MO area intending to do future releases by midwestern bands preferably. However, any bands interested please send demo tapes to the address below and we will try to respond. Will consider all; but prefer some melody/catchiness to tunes. Thanks. Probably have release out by Full Fledge Ledge of St. Louis by the time this prints. Send tapes to: No Coast Records, 21 Weybridge Ct., Edwardsville, IL 62025

RADIO SHOW looking for bands and labels to send in records, cds and cassettes for airplay. Show airs Tuesdays at 11pm on KABF 88.3 FM in Little Rock, Ar. Kiffin Rogers, 17456 Oak Forest Dr., Mabelvale, Ar. 72103. (501)847-3366

SEEKING YOUR BAND'S independently released record for cooperative worldwide distro, mail order and CD comps. Send CD, vinyl or dubs and a SASE for more info to: Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735

PUNK VINYL-I have DDT 7"s! I buy/sell/trade everything punk from Abrasive Wheels to x-Ray Spex, Anti-System to Zoundz, Avengers to Youth Brigade, Oi!, including Skrewdiver "All Skrewed up"/ Last Resort "Skinhead Anthems". New list every month. Last one had 500 items! Send 1 stamp and address to; Chet Knight, PO Box 2568, Decatur, GA 30031-2568

I AM LOOKING for live video performances or rare/bootleg recording of the following bands: The Piss Shivers, Christian Science A.D., Bomb Squadron, Molly Be Damned and The Griswolds. Send info to: Bill, 926 11th St. SE, Roanoke, VA 24013.

ENSEMBLE IMPROVISED SOUND distortions/ tape loops/ sound bites/ diverse soundscapes/ rants/ discordant harmonic manipulations/ unique instrumentation/ multi-tracking purpose & chance. A Work In Progress Production presents Electronic-Elation Series: Vol. 1-3; a blend of structure and frenzied chaos. 60 minute quality tapes $5 each mo/cash to: Jason Arredondo, 309 Cedar #11A, Santa Cruz, CA 95060. Or trade.

PURE BLACK METAL fans! I have 200 7" EP's left!! "Unholy Darkness and Impurity" by Havohej. Overseas orders welcome! Only $6 US cash or money order includes shipping. Write to: D.O.G. Productions, 105 Grove St., Mahwah, NJ 07430, USA.

DANGERHOUSE: Bags - Survive (NMNG+) $40, Black Randy - Trouble At The Cup (NMNG+) $25 & Idi Amin (NM/NM) $20, Deadbeats - Kill The Hippies (NMNG+) $35, Weirdos - Neutron Bomb (NMNG+) $35. SASE for complete list. Ryan Richardson / P.O. Box 49984 / Austin, TX 78765. Fax to reserve: 512-708-8941 or existential @mail. utexas.edu

CONTINUED... Randoms - ABCD (NMNG+) $40, Alleycats - Nothing (NM/NM) $30, Avengers - We Are The One (Target PS—VGNG+) $30, Dils - 198 Seconds (M-NG+) $45, X - Adult Books (VG+NG+) $35, Eyes - TAQN (VG+NG+) $25, Zeros - Wild Weekend (VGNG) $12, New Bomb Turks - So Cool (green vinyl— NM/NM) $30. See ad above (Ryan Richardson).

POWERHOUSE DISTRIBUTION mailorder. Send a stamp for *free* catalogue of the biggest selection & cheapest prices available. We are seeking bootlegs of classic punk & hardcore in any format, so bootleggers—contact us w/ samples & terms: P.O. Box 406, Somerville, MA 02143.

MAXIMUMROCKNROLL music classifieds

SALE/TRADE: LP/12": DOA-Hardcore 81; DOA-Something Better Change; Sado Nation-We're Not Equal; Personality Crisis-Creature For Awhile; Battalion Of Saints-Second Coming; Kraut-Ajustment... Detonators-EBS; Nip Drivers-Destroy Whitey; also Offenders, MIA, Social Unrest, NOTA, Dayglo Abortions, & more. $1/IRC/SAE for full list to: Paul, 66 Park Road, Shirebrook, Mansfield, Notts, NG20 8JR, England.

SALE/TRADE: 7"/EP: Social Unrest-Making Room For Youth; SNFU-Quincy; Vox Pop-Cab Driver; Kaaos/Cadgers-split; NOTA-Moscow & Toy Soldiers; Shattered Faith-America; Youth of Today-Eyes; V/A-Nuke Your Dink; 7 Seconds-Committetd & Skins...also Raped, Menace, Lockjaw, & more. $1/IRC/SAE for full list: Paul, 66 Park Road, Shirebrook, Mansfield, Notts, NG20 8JR, England.

DOY RALPH. I have these & more for trade or sale on video. Send lists or 50¢. GG, F.Y.P., Minor Threat, Queers, Screeching Weasel, Boris the Sprinkler, Descendents, Misfits, Propagandhi, Youth of Today, Black Flag, Ferd Mert, NoFX, Quincy Punx, Tilt, Bikini Kill, Fifteen, New Bomb Turks, Rhythm Collision, Voo Doo Glow Skulls. Doy Ralph Video, PO Box 101, Cottage Grove, MN 55016-0101

RARE HARDCORE for sale: Misfits-3 Hits From Hell. Original on Plan 9. SOA-No Policy 7", Youth Brigade-Possible 7", Minor Threat-Filler 7", In My Eyes 7", Judge-New York Crew 7", Gorilla Biscuits-1st 7", Side By Side 7". Write for prices. CNB, P.O. Box 6348, Evanston, IL 60204 USA

PUNK CATALOG! Send 1 stamp for a catalog of talented national bands and a few good Colorado locals. Cheap prices & orders take a week and a half. Bands and labels looking for distribution also write: No Recognition Records, P.O. Box 508, Evergreen, CO 80439.

GET YOUR OWN "Will He Survive" sampler featuring BCH I II I, Rat Bastards and more. Send $3 ppd or $1 and blank tape. W.E.S. / POB 2065/ Northlake, IL 60164

SOMEWHAT LARGE PUNK/ Newt (sic) Wave lp collection for sale (1,500 records) (77-94). Send wants to: Mr. Moo/ 48 Benedict Ave./ Staten Island, NY 10314

BANDS! CRACKPIPE Records wants your demos, 7"s, lp's, etc. We are looking for all kinds of punk, ska, hardcore, etc. Bands to put out stuff and get this sucker started up. No promises, take a chance. Crackpipe Records/ POB 725/ Hudson, NH 03051

7" ZINE OF THE month club. Each month members receive a 7" from a Chicago band or label and a sample issue from an underground zine! Membership is $50/yr. Send name, address and your preference of A.(punk, loud indie rock), B. (power pop, indie pop) or C. (either) to: Beluga Records/ POB 146751/ Chicago, IL 60614-6751

VICIOUS POWER is re-releasing their first album "whos got the meat". There is a limited supply! 4 dollars hidden cash or money order payable to; David J. Ferreira, gets you one of these 8 song kick ass little fuckers! Write; Boogaloo records, 31121 Mission blvd #294, Hayward, CA 94544

POLY BAGS FOR SALE. 7"-3 mils.: 100 for $5, 500 for $16, 1000 for $26. 1~"-4 mils,: 100 for $13, 500 for $55. All prices ppd. Send cash or money order to:Chris Cabay 429 Circle Ave. Forest Park, IL 60130. I sometimes like to trade fvr hardcore records for my distro. Give me a call. (708)366-5646. Please use home addresses, not PO Boxes so I can UPS the bags. Thanks.

WRITE FOR our catalog of rare records. 7"s, color vinyl, CDs, for low prices. New, sea!ed CDs for under $9. PunkJhardcore/alternative titles. Send a stamp (USA) or IRC (foreign welcome) to: Andorra Records/ Dept. A/ PO Box 3021/ Montebello, CA 90640 USA.

WANTED RARE OR NOT old, new school, hardcore and sXe 7", LP's, tapes, shirts, looking for Gut Instinct, Arms Length, Sub Zero and more. Pay or trade. Send to Kohki, 3-204, 9-500-3 Nagareyama, Nagareyama-City CHIB A 270-01, Japan. Fax +81-471-50-2860.

LAST RIGHTS, Attak "Today's Generation", Gang Green "Sold Out", "Skate To Hell", Blitz "Never Surrender", Effigies "Remains Nonviewable", Ignition 1st and 2nd, Spizzenergi "Captian Kirk". Make offers min $10 max $20 write: Trent Reeve, 24 Guelph St., Kitchener, Ontario Canada N2H 5H6.

FOR TRADE: Varukers 7" "Die For Your Government" and "Protest and Survive" (+3 '81 Tempest Records)7". Amebix 7" "Who's The Enemy", Blitz 1st and 2nd 7" etc...Need early US and Japanese hardcore. Send want/ trade lists. Filip Annuntiatenstraat 92, 8000 Brugge Belgium. Also have P.I.G.Z. 12" "Bloody Belgium" (M/M) send offers.

NEW TOWN but still searching for Jawbreaker "Unfun" on LP, "Whack & Blite" 7", split with Samiam and "When it Pains it Roars" t-shirt L or XL. Videos also wanted (older=better). Have rare Cringer, S. Weasel or Queers for trade or willing to buy outright. Greg Wells, 2708 Grove Ave. #4, Richmond, VA 23220. (804)355-4358 - leave message.

SHAM 69/ UNDERTONES video compilation! All British TV appearances 1978-1980. Top Of The Pops, Something Else, Whistle Test, Music Box Profile, more! Excellent quality 120 min. TDK-EHG $20 money order. Jim Russo, 7314 Rockwell #2, Phila., PA 19111.

JOHNNY ROTTEN VIDEO compilation - music channel documentary. Conan O'Brein appearance, Juke Box Jury 1978, Sex Pistols/PIL UK 8 European TV clips, more! Excellent quality. 120 min. TDK-EHG. $20 money order. Jim Russo, 7314 Rockwell #2, Phila., PA 19111.

NEW YORK PUNK on video! "Blitzkreig Bop" 1978 Japanese CBGB's film with Ramones, Dead Boys, Blondie, and "Rock Family Trees" 1995 BBC TV feature w/ Dolls, Wayne County, Richard Hell, Blondie, Ramones, more! Two great documentaries on one tape! Excellent quality 120 min. TDK-EHG $20 money order: Jim Russo, 7314 Rockwell #2, Phila., PA 19111. 2 stamps for video list.

FOR TRADE: Depressions FU2 LP, Telephone LP (France 77), Popeda LP (Fin 78), EppuNormali - Max Jee Jee LP (Fin 79), Struggler-Recrudesce 3 song 12" (Bel 83, dork wave), Vacants-Worthless Trash LP, Diodes LP (Can 77), Negative Reaction LP (Aust Dogfood 81, Experioweirdo!) Marek, PO Box 812, Newton NSW, 2024 Australia.

FOR TRADE: Squidfish 7" (OH 82), Really Red 7"s, Ice & The Iced 7" (It 81), Sensuri-Kaupunlci...7" (Fin 79), Rapers EP (Dutch 80-? low fi!!), Chronics - Test Tube Baby 7" (OH 78), Jesus Lizard/Nirvana - split (Aust only pic disc), Buns-Anti Matter 7" (Lectric Eye #004), Cheetah Chrome Motherfuckers -400 Fascists 7". Marek, Po Box 812, Newton NSW, 2024 Australia.

WANTS: Electric Eels - Philosophical Discussion LP, SIB - Third World War LP (IT 81), V/A Portland Punk, Live...(OR 79), Pinchers 7" (Bel 82), Panics - Little Red Book (FL), Maids 7" (LA), Eat 7" (FL), Nothings 7" (NY), Detention 7" (NJ), Fhab 4 7" (CA), Knots 7" (NY). Send your trade list/wants. Will trade well on Fat Communist 7". Marek, PO Box 812, Newton NSW, 2024 Australia.

FOR TRADE: All Aust 7"s; Assassins 7" (80), Chaos EP (Syd 85), Civil Dissident EP, Depression 1st EP, HardOns 45's, Mannikins Models 4 Mankind 7", Progression Cult 7" (83), Reletives 7", Skunks 7" (ex 81 oi!punk), Rejex 7", Wrong Kind of Stoneage 7" (84), Slugfuckers; both 7"s, Sputnicks 7" (79), Vampire Lovers both 7"s, Perdition 7". Marek, PO Box 812, Newton NSW, 2024, Australia.

ATTENTION FUCKDICKS! Young punk band, The Infertil, will be appearing on compilation 7" w/ Unabomber, Positive State, The Rejekts, & 2 others. For free Infertil shit or info on 7" write: The Infertil/ 1719 Stonebridge Rd/ Alexandria, VA 22304

RECORD AUCTION M - Z, HC/ Punk, noise etc... Send stamp for list. Two stamps for A - Z. Leech Implant 5 song demo $2. Available for comps. Ron, 6 Manchester Dr, Bethpage, NY 11714

GG ALLIN IS GOD! I am looking for any GG Allin stuff (7"s, CD's, tapes, magazines, whatever). Please send your list and prices of anything that you will sell to Clayton Klein, 15510 Basah St, Ramsey, MN 55303

MAXIMUMROCKNROLL classifieds

THE ANGRY BEAN is a non-profit organization that collects canned and boxed food for needy punks everywhere. If you are a punk who needs help or know someone who does, please write. We are looking for kids who live in the parks in Manhatten and other places. Write or send food donations to: Angry Beans, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711.

HAWAIIAN EXPRESS: New label, strange address. I lived in Hawaii the past four years but now I'm back in California with a record label and a college degree. I'll be starting another radio show, too. Write for any reason and perhaps send promo material to: H.E./ POB 777/ Byron, CA 94514 USA. Look for three Hawaii bands on tour this summer!

ZOE ADAMS/CATE K... Please call home. Your family and friends love and miss you and we are worried you are not safe.

30 YEAR OLD male is looking for sincere, mature pen pals. I enjoy all kinds of music, especially punk rock. I will answer all letters. Ladies, send non-instant photo with letter, I will reply with photo of myself. Mark E. Grangetto D-40372, East/ California Mens Colony, CQ "6102"/ POB 8101/ San Luis Obispo, CA 93409-8101

STICKERS! STICKERS! STICKERS! Have your flyer, pornography or whatever your heart desires made into stickers! Any size up to 8 1/2 x 11 only $1 per sheet. Discounts available for large orders. Willing to trade - samples on request! Send 2 stamps to: Stickers Are Groovy - POB 12105 / Berkeley / CA / 94712

A CATALOG FULL of cool shit! A fun collection of hard to find tarot decks and incense. Books, fully interpreted astrology charts, body toys, handmade leather stuff and loads more! Willing to trade for most stuff or to help you find it! Send $1 (credited with order) or 2 stamps to Eclectic Groove POB 12105 Berkeley, CA 94172 or 510 / 843-7617 leave address

ANARCHISM is the vision of a society based on mutual aid, individual freedom, and organization without coercion. The New Archaic, a journal (zine??) of anti-authoritarian thought and reason. $2, T.N.A, POB 45133, Seattle WA 98145-0133

FREE ZINE. Free 30 page fanzine on punk, peace, anarchy and equality. Very active reading material. Comes out seasonally, been out for 6 years. Send 2 $0.32 stamps, exercise your opposition. PO Box 1072, Grass Valley, CA 95945

STICKERS $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1.25 each sticker to: Marc Hill, PO Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog.

BADGES $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1.25 each badge to: Marc Hill, PO Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog.

BACK-PATCHES $9.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $9.00 each back-patch to: Marc Hill, PO Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog.

HEY!HEY!HEY! Hey! Hey! Wanna make money and feel god about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store - keep 1/2 the money for yourself! It's fun and all the dough goes to an AIDS center. Write! POB 53832/ Lubbock, TX 79453. (806) 794-9263

ADVERTISE YOUR SHIT on the web, cheap! zines, bands, catalogs, labels, distros, just to rant, etc...Reach the world, baby! call 941.755.1505 or E-mail rkfetish@flnet.com fordetails. http://www.tiac.net/users/oline/Rock_Fetish.

PSYCHO KILLER COMICS— Manson, Gacy, Dahmer. All your favorite serial killers in unauthorized biographies. Over 30 demented titles. Makes for good readin'. Send for free catalog: APS Enterprise, 593 Blackwood-Clementon Rd., Suite #135, Lindenwold, NJ 08021-5901.

PEN PALS ARE NIFTY so write me! I'm into 7 Seconds, Siouxie, Tilt, Bukowski, Dorothy Allison, U2, Jim Carroll, Samiam, Jawbreaker, Elvira, deep dark secrets and late night conversation. Write: Molly, PO Box 3983, Lantana, FL 33465-3983.

FREE SKATE AND music zine!!! "Via-Zine" is alive. Via-zine brings the underground music sounds and skate boarding back together. Send a stamp for a copy or a dollar for 10 copies to: Via-Zine/ POB 979/ Ft. Lauderdale, FL 33302

PATCHES $3.50 each post paid!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 each patch to: Marc Hill, PO Box 1218 Morongo Valley CA 92256. Send $1.00 (refundable) for catalog.

HOUSEBROKEN #2 out now! Interviews with Abhinanda, Empathy, Enkindel, Floor Punch, and 108, writings, more. 54 full size pages. $2.00/ $3.00 world. 1547 Spring Road, Carlisle, PA 17013. Please send contributions, writings, pictures, Artwork! for issue three. Also—CD comp featuring Violent Society, Shower with goats, Less than Jake, Slacker, The Tuners, Boxcars, plus 15 other punk bands, $6.00 ppd.

19 Y/O GAL into Boris the Sprinkler, Vindictives, Pink Lincolns, Parasites, Screeching Weasel & lots more, is looking for people to write to or trade tapes with. Send me stuff! I promise I'll write back. Melinda, POB 2136, Buffalo, NY 14219.

HEY KID!!! I'm starting yet another zine. I am in desperate need of original/imaginative stuff: vegi. recipes, political, social, sexual, educational commentary; humor; show reviews; poetry; stuff to review: 7"'s, videos; will trade stuff for your zine as well......Stuff dealing with North Carolina or the south especially appreciated. to: Dovetail Spin/PO Box 41022/ Greensboro, NC 27404-1022. Thanks

HELP!!PLEASE!!! Seeking Richard Speck bootleg sex/drugs/ prison video, any and all Abbie Hoffman/Jerry Rubin, Liberace, Jimmie "J.J" Walker, David Dukes, Traci Lords, Charles Manson, Cheech & Chong and Tiny Tim items, deviant porn, Gilligan's Island collectables, Mel Brooks movie poster, 1970's O.J. and Lenny & Squiggy mego toys. Celebrity/novelty LP's, "Oui" magazine 3/77 and 10/81, Penthouse 1/76, to: RJS, 2617-G Suffolk Dr., High Point, NC 27265

MAXIMUMROCKNROLL classifieds

KID WHO BEAT up rich kids on Northwest playgrounds and stayed. (I was the kid who held them down). Need you to find obscure songs to be taken from context, (Example: "He Hit Me"), for picture of captured girl and obsessed sadist. If you don't try to fuck Backseat Betty $! Frances Bathory, 16 Fairview Rd., Scarsdale, N.Y. 10583. Bye.

VIDEOS VIDEOS VIDEOS! Transferring Available to any world systems! Quality shows, old and new stuffl Send $1 or 55c stamped envelope for my big list Qr call Peter De Mattia 8 Haddon Road Hewitt, NJ. 07421-2329 phone: 201-853 4420 / email peterd@nji.com

SKULLS! SKULLS! SKULLS! Two of the coolest looking skulls you'll ever see. 3 1/4 lbs each; Handpainted; one of em described by my drmmer as "a skull that's been burning in hell" has 7/8 inch in diameter red marble eyes. $1.00 for color picture (see before you buy); or $20.00 each: Danny Spies 5948 S Kenneth Chi. IL 60629

OI! 40 ounce Casualties & Spikey haired drunk punx!! Git yer bloody Casualties patches, from Retard Riot Productions, send a buck & some stamps. Get the punkest patches in town (we've even got extra swanky two colored ones fer ya bastards). Noah Lyon 67 Barclay Rd. Clintondale NY 12515

IF YOU'RE ANGRY about drug war government goons ignor ing your rights and trampling on your civil liberties, if you're tired of seeing more prisons and cops and less treatment programs for addicts, if you want to stand against censorship and police brutality, join us. Freaks Against Fascism P.O. Box 573 Hanover, Md. 21076

16 YO WANTS TO expand zine. If you want to be a part of it send your original artwork, stories, pix, whatever you want. Zine geared toward sk8 punx, snowboarders, philosophers, drunx, burnouts, etc... Experimenting with alotta shit so send what you got to: Kim Salinas, 7 Skipper Dr., West Eslip, NY 11795.

BUCKY-Fate, destiny, soul mates. I love you. Amy.

NON-PUNK LISTENS TO NoMeansNo, Big Black, Download and not much esle. Recently lost custody of my puppy and need new friend... preferably a cut little bustle of activity that likes to lick my face and chew on my pant leg. Write me and I'll send you a chew toy. Chris, PO Box 003, Kent, OH 44240.

CONTRIBUTIONS WOULD BE NICE! You know...for my zine. Looking for all sorts of submissions. If I use your stuff you will get a copy of course. No racist or fascist crap! Bands you should send recordings and I'll say nice things about them. Home-Aid Productions, 2706 Pioneer Ave., Pittsburgh, PA 15226-2034.

I'M MOVING. From one shithole to another. So if you've got nothing better to do or you live near the area, would you write me? I'm 21 YO, I'm a girl, my favorite band is Jawbreaker. But I'm into ska, hardcore, various punk, Seinfeld, coffee at Denny's, guys with shaved heads, and body art. I'd list more, but I don't want to. So if you will, please write to: Kathie, 326 16 Ave., E. Moline, ILL 61244.

"WHITE LIES, WHITE POWER: The Fight Against White Supremacy and Reactionary Violence"- 350 pages, by Michael Novick, editor of "Turning the Tide".$15 +$2 postage: Part, PO Box 1990M, Burbank CA 91507. Exposes links between neo-nazis, anti-gay, Christian right, militias and anti-woman forces.

PEOPLE AGAINST RACIST Terror, quarterly journal of anti-racist activism, research and education- "Turning the Tide", 52 pages 8 1/2 x 11; in 9th years of publication. Sample $4, sub $15 from: Part, PO Box 1990M, Burbank CA 91507. (310)288-5003 <mnovickttt@igc.apc.org>

CONTROL! THE UK'S premier streetpunk/Oi rag. Features: Exploited, Cocksparrer, Cockney Rejects, Varukers, Business, Last Resort, etc. Plus the best new UK streetpunk acts-ever!! $1 for details to : Control!, Box 999, 26A-RM107Bl. UK.

FUZZY DICE #2 is nearly completed and ready to print. Apologies to all for the lengthy, illness ridden delay. Now actively seeking rockabilly, psychobilly, surf, garage and blues material on CD and cassette to review for #3 (possibly late fall). Richard Levesque, 2227 Wood glen Dr., Indianapolis, IN 46260. Atomiks, Bad Luck Streak, and Brain Bats rule, cats and kittens!

BIZARRE VIDEOS! Horror, Hong Kong action, punk, depravity, spaghetti western, kung fu, art and science fiction films for sale. 950 films; speedy service. 3 stamps or $1 to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012-3723

PUNK SHOP OWNER zine writer seeks audio for review, distributor contacts (audio, jewlery, clothes, etc.) and overstock zines or promotional items. Leif, POB 1665, Kenosha, WI 53141.

CYNICAL PRICKS DIGEST has a new address!! Sorry for any inconvenience. Issue #8 out now with Code-13 interview for two stamps. Issue #9 with Avs-Rotten and a comp tape $1. Trades rock too. "Rancid Sucks" and "I hate Earth Crisis" shirts $5 ppd each in XL. Or ya can just write me. Fuck off racists, sexists, fascists! Will is cute. Mike, 71 Harris Ave, Albany, NY 12208-3018.

BORED 15 YEAR OLD visiting the Columbus/Cincinnati areas in August. I want to see good shows by any good bands. Interests—the Germs, (Wipers, Hole, Soundgarden, Nirvana, the Doors, Foo Fighters, William Burroughs), Bare Minimum, L7, poetry, guitar, etc. Send information on shows, music stores, places to go. or—any Beings: if you know who you are, write to me. ilona sokol, 35 Bay St., Northfield, NH 03276.

DESPERATELY SEEKING: Pamela Anderson/Tommy Lee sex tape, Wesly Willis CD's , Jimmy Hart "Outrageous Conduct"LP, "Puritan" magazine with Bobby Beausoleil art piece, Howard Stern "Crucified by the FCC" CD box set, deviant porn, Jimmie Walker items, books: "Vote!" by Hoffman/Rubin/ Sanders and the "Coed Killer", to RJS, 2617-G, Suffolk Dr., High Point, NC 27265

TINNITUS SUFFERERS know no silence. I failed to adequately protect my ears from the deafening volume of a 1/12/96 Motorhead concert, and have had continuous noise or "ringing" in my ears ever since. I'd like to hear from others left with tinnitus and/or hearing loss due to excessively loud music. Please write to Tom at 3704 West 176th St., Winston Park South (C.C.H.), IL, 60478.

WAR CRIME #2 out now. Anarcho-punk, new and opinions. Comes with free patch. Issue #1 still available with Code-13 and Inquisition interviews, Subcommandante Marcos essay, etc. Each issue is $1 ppd, from Mike: PO Box 2741, Tucson, AZ 85702. Bands and labels, send records, demos, etc. for review. Contact me about ad rates. Go vegan!

FREE HBO, PLAYBOY! Showtime laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts, very easy and fast. Send 10 dollars, cash or money order payable to: Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796

MAXIMUMROCKNROLL classifieds

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SPIKEY HAIRED HOME BREWER, 22, into drinking, socialism, playing bass, '77, Oi!, Stooges, Jap-punk, Ramones, Casualties, seeks correspondence with either sex, looking for contributors for zine. Viva La Revolution! Ian Nihilate, 21 Pennwood Dr., Mastic Beach, NY 11951

LOOKING FOR SOMEONE to go to London, England with me in the summer of '97. and someone over in London, please write to me about places to stay, places to go, etc. Write to: Daniel, 7130 Arbutus St., Huntington Park, CA 90255

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HELP MAKE A DYING man's wish come true. Poetry/ lyrics available for use by your band. All I ask for is a copy of completed song. Any offer accepted. Send for samples: Joseph/ 5714 Folsom Blvd. #310/ Sacramento, CA 95819-4608

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HI!! FROM MALAYSIA. This is a distress call from a new TTT zine. Bands, zines, gig organizers, publications, labels, distro and people willing to contribute a word or two. Please send your demos, zines, gig reviews, books, catalog, video, articles, thoughts, flyers, scene report etc, etc. All demos, zines and videos will be reviewed. No restriction on the genre. Anything ranging from indie pop to extreme metal welcomed. Send to: Darke c/o Teh Wen Sheng/ No. 11A, USJ 6/6G/ Sime UEP, 47610/ Subang Jaya, Selangor D.E. Malaysia. Contributors will receive a free copy. Unity is strength. No rip offs.

I AM A 13 year old girl in search of goth/punk pen pals. My interests include KMFDM, Mr T Experience, The Queers, Bauhaus, reading Poppy Z Brite and watching "Harold and Maude". I promise to answer all letters. Nicole, 632 Calamia Dr Norristown Pa 19401

SILLY PINK haired girl looking for correspondence with other silly people. I like diners, reading~ John Waters' movies, bondage and discipline (discussion only—I'm not looking for a date), muppets, Edward Gorey, Tom Waits, Negativland, and dadaist art. Punk rock and jazz make me happy. So does a full mailbox. Write to: Spit, 2326 Lyon St. Raleigh, NC 27608.

IRON ONS & DECALS PacMan, Mr.T, Smurfs, StarWars, old rock bands, old cartoons, to many to list. Send $5.00 for 8 assorted decals. Send to Jake, 106 St. James Pl. Glenolden, PA 19036

PUNK MOVING to Riverside, Ca. June 22. Don't know anybody in Riverside, but I've heard the punk scene is good. Please write me! I live right next door to Polly High. Address is: Nick Morris/ 2671 Laramie Rd./ Riverside,Ca. 92506

PERFUME BOMB went out west! Sorry if the Blue Lick Rd boy failed to return your letters or somehow lost contact. Jason, 4646 N. 39th Ave. #121, Phoenix, AZ 85019. I'd love to hear from AZ rockers too!!

DUPLICITY ZINE needs contributers. Send in your sick stories, rants, poetry, writing, anything to shock and provoke. Ads are $2 and classifieds are free. Send me a buck to get a copy of the zine when it comes out. Fuck Generation X. Jenny Caban, 296 Cedarhurst Ave., Cedarhurst, NY 11516

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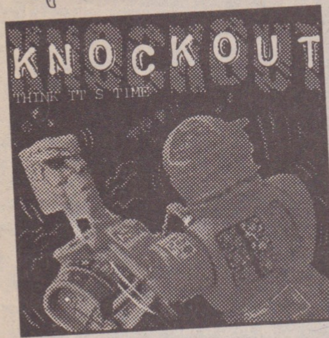

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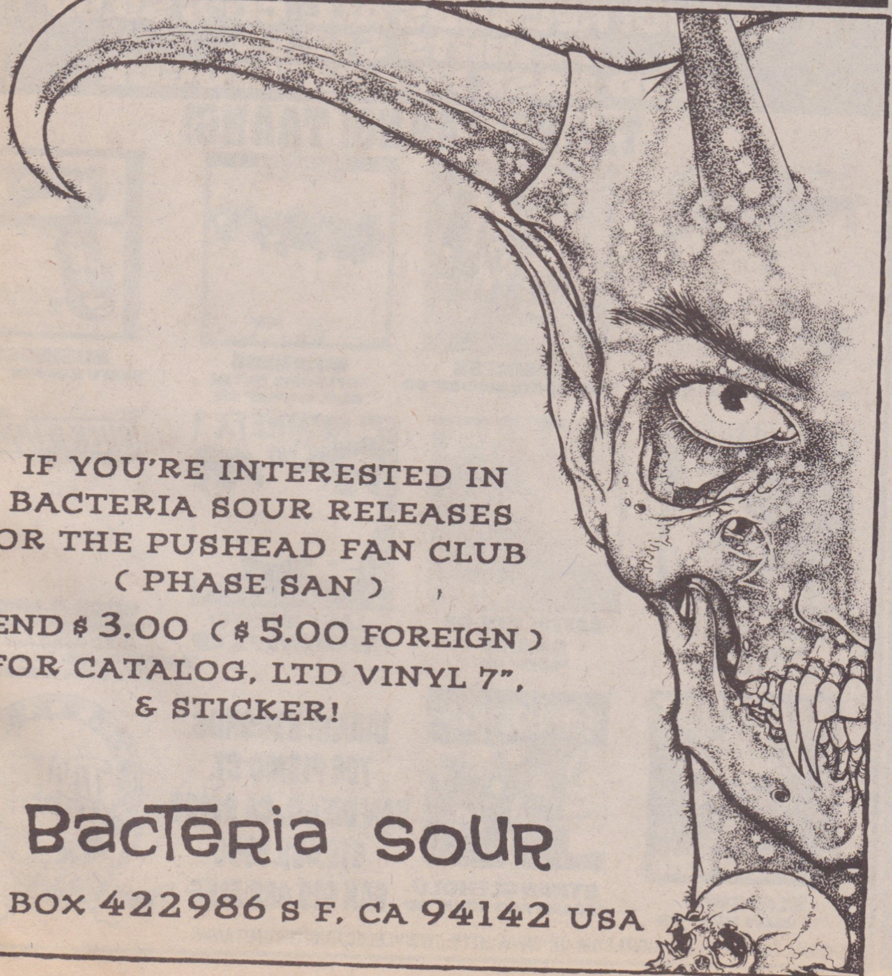

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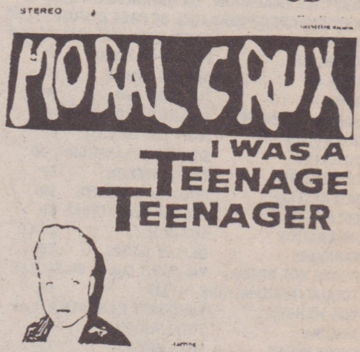

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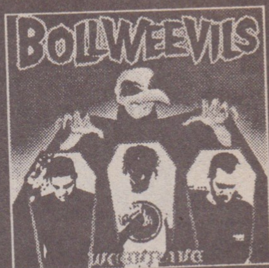

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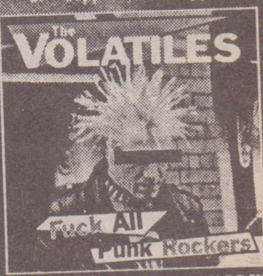

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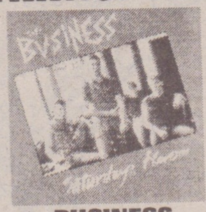

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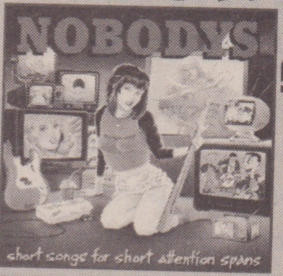

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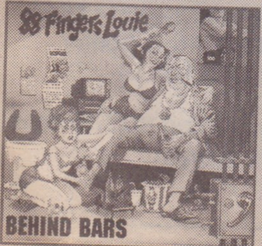

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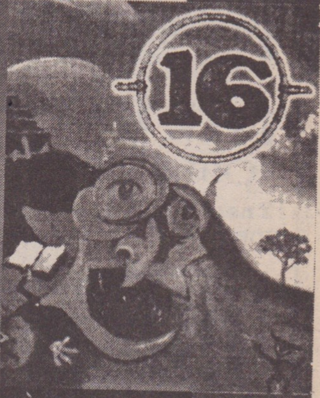

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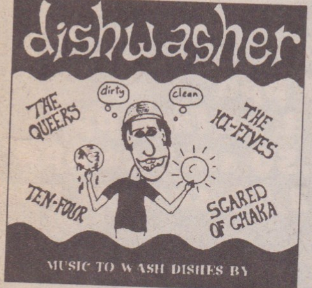

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SCARED OF CHAKA LP/CD

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THE QUEERS • THE HI-FIVES
SCARED OF CHAKA • TEN-FOUR

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PRICES	[illegible]	[illegible]
USA	$6ppd	$3ppd
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Checks to Pete Menchetti

FILE UNDER MUTANT POP

Hey, I would run a picture of the new **AUTOMATICS** CD and tell y'all about that, but as soon as I do that, it'll come in late and everybody will get all impatient and mad at me. So instead, I'll list a picture of the mod new CZECH vinyl with a FINNISH sleeve super combo imported version of that damned **BORIS** record that everybody already owns anyway: **"Drugs & Masturbation"** (er, **"Huumeet ja Masturbaatio"** that is...). This was made by a very cool Finnish guy named Rami for his Killer Records label under license. Exactly 315 sets of 3 colors (red, green, and blue opaque vinyls) were made, of which115 sets stayed in Europe and 200 sets were sent to me. Norbert got some, distributors got some, hell this thing is probably sold out by the time this makes print... Try your luck: ***$4.00 for one or $10 for a set of 3, postpaid.*** Don't be too pissed if I send your money back, though... **—T.C.**

And no, you can't pick your favorite color of the three, I suspect that everybody would have the same favorite, tee hee. You might also check out the groovy stuff listed below, okay?

MUTANT POP TITLES ($3 each!)

AUTOMATICS "All the Kids..." *Portland pop-puke debut*
AUTOMATICS "Ten Golden Greats!" *30¢ a song!*
BUGLITE "Sorry to Disappoint You" *great tunes*
CONNIE DUNGS "I Hate This Town!" *snot-pop sensations*
EVERREADY "County Transit System" *remake + 2 newbies*
EVERREADY "Kalifornia" *Brian hates it, but this rules!*
JON COUGAR CONC. CAMP "Punk Explosion!" *reissue*
JON COUGAR CONC. CAMP "Victoria's Secret Sauce" *hot*
PULLOUTS "A Lot of Power Tool..." *kick-butt pop blast!*
ROUND NINE self-titled EP *little bit ska, lot o'punk*
SCRATCH BONGOWAX "Dogpile on Liz" *off-tempo & goofy*
STINK "I Don't Want Anything..." *full-length coming to Allied*
UNDERHAND "Desire" *hopefully ready to ship again...*
UNDERHAND "Under A Glass" *a gem of an EP—honest!*

FORTHCOMING: **MORAL CRUX, UNDERHAND, PARASITES, CONNIE DUNGS, AFTER SCHOOL SPECIAL.**

OTHER COOL POPPY PUNK STUFF

AFTER SCHOOL SPECIAL "Adam Baum" *(Their debut!)*
AFTER SCHOOL SPECIAL "Post Existentialist Blues"
You are comanded to check out this band! AFTER SCHOOL SPECIAL sounds like SCREECHING WEASEL if Ben were sensitive and shy instead of crabby and old. Jones is The Anti-Ben, in fact!!!
ALIENS AND STRANGERS "Bloodfix" *garagey PA band*
ALIENS AND STRANGERS "Where the Girls Are..."
DEH PILLS ***Perfect Day!?!*** **CD** *Italian 3-chord. **$10 ppd.*
FIGHTING CAUSE split w/THE McRACKINS *cool PS!*
ONE GOOD EYE "Larger Than Letters" *Colorado poppy*
OVERWHELMING COLORFAST "Sourdough" *Mould-esque*
VINDICTIVES ***Party Time for Assholes*** **CD** *Killer! **$10 ppd.*
ZOINKS! split w/NO EMPATHY *(The kings of pop-punk...)*
ZOINKS! split w/THE GAIN *(Even better than that!)*

I've got tons more stuff, too, rather than list out a bunch of titles that may or may not be in stock a month from now, I suggest you buy a Mutant Pop record and an **AFTER SCHOOL SPECIAL** record and request a copy of the complete catalog. You'll like it!

FOCUS ON VML RECORDS ($3 each)

BLANKS '77 "Live" *bootleg quality at a fraction of the price!*
QUEERS "Live" *bootleg quality at a fraction of the price!*
PARASITES "Live" *bootleg quality at a fraction of the price!*
LA CRY! "Am I Ernie?" *fast and poppy German band*
THE INDICATORS "Ride Out" *well-crafted poppy punk*
SNOTBOY "I'm Gonna Break Up With You" *great stuff!!!*
THE UNSEEN "Protect and Serve" *kinda oi-flavored HC*
Sorry, don't wanna mess with the **ROSS DAILY** PS. I'm not Jello.

Everything $3 ppd. unless otherwise noted.

Please add $1 per *order* extra to send stuff to Canada and $2 for the first *item*, $1 each additional to Nippon and other cool places.

Write for a free catalog!

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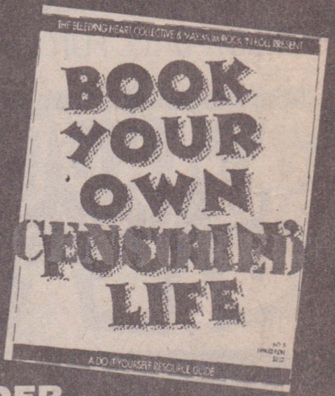

DO-IT-YOURSELF RESOURCE MAGAZINE
#5, 1996

A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

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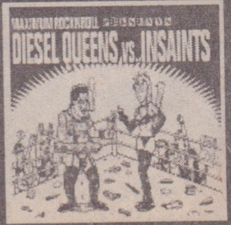

2xEP Vinyl on MRR Records. Distribution: Mordam Records. Mailorder: Vacuum Mailorder

OLE

sia ⊕+♡=☺

n label) offered for us to
rd songs for a compilation
when we listened to our stuff,
ve us the chance of making
own CD. Since the release of
esthesia", everything
ed, something like the boom
he season. Suddenly we are
for playing and everybody
ts to share the stage with us
they know we are attracting
audiences. We had never seen
ngle coin before all this hit of
ularity took place, but at the
e time we are also finding out
t a big shit the rock scene is
. Too many people want to
off you.

R: We know that bullshit. In
nos Aires there is not a
ng h.c./punk independent
ne where to move, it's more
the whole underground
ne involving other styles,
n you grow a bit (in audience
sales), you're immediately
tacted by the 'rock business
ple'. How do you deal with
? Are you allowing things to
by or are you taking any
ce?

li: We're trying to take it
.

ro: Everything took us by
prise and we did not properly
ninistrate the money given to
which was not so much, by the
). We sell our own CDs and
t to save money so as to be
e to buy our own equipment.
dealing with this, we discov-
d things we did not know
ut.

R: What do you mean last
r you didn't know that there
so many people trying to
ke money from the music un-
ground?

li: I didn't know there was so
ch money in a concert. Sup-
e a festival with 1000 people
ending, $5 per ticket=$5000.
a lot! And the ones who orga-
e don't even give you a coin for
nsporting equipment.

kro: Too many people took
antage from us in the past and
won't forget them. A big 'fuck
' for them.

RR: The economic situation is
y difficult now, not many

bands hav
who pay tic
to cover th
the minimu
to hold a c
may look
attraction
'promoters

Nekro: Ye
benefits bu
careful abo
organizes t
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percentage
seem to be
that.

MRR: You
a moment
weren't a
ther, so is
"educatio

Nekro: Okay
about it befo
we are awar
every interv
that other
aware too.

Lucas: Su
body has
about us. W
things we
nobody c
there is
doesn't lik
they call y

F